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The Text-Book
of
Ju-Jutsu
As Practised in Japan.



Professor S. K. Uyenishi.

THE TEXT-BOOK

of

JU-JUTSU

As Practised in Japan.

Being a simple treatise

on the

Japanese Method of Self Defence.

By

S. K. UYENISHI

(*Raku*).

Instructor to the following Colleges in Japan :—

Riku-gun yo-nan gako (*The Military College for Officers*).

Tai-iku-kai (*The Imperial Military College of Physical Training*).

Shi-han-gako (*The School of Instructors*).

Jun sa kio-shun-sho (*The Police Training School*).

All Government Schools in Osaka,

and to

The Army Gymnastic Staff, Head Quarters Gymnasium,
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London:

“HEALTH AND STRENGTH,”

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Dedication.

To my Father,

KICHIBE UYENISHI,

to whose inspiration and example I owe all
such success as I may have achieved in life.

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Preface.

It is not without considerable diffidence that I submit this little treatise to the British Public. I have been primarily prompted to do so by a desire to express my appreciation of the great interest, I should, perhaps, say keenness, of those whom I am proud to be able to call not only my pupils but also my friends. This great keenness of theirs has made my work of instruction a real pleasure to me, and has swept aside many of those little troubles which I feared at first might be almost insuperable.

The great consideration which has always been shown to me when I have found it difficult to express myself as clearly as I could wish, owing to my knowledge of English being so small, has given me every incentive to assist my pupils as far as it has been in my power.

With all its incompleteness, and other little shortcomings, for which I crave the indulgence of those who may be so sufficiently interested as to study this little text-book, I launch it on the sea of public opinion, feeling sure that some at least of my old friends will find it useful. If it in any way helps to bring Ju-jutsu into a more prominent position among English Athletic Sports (and this I may say appears to me to be a matter of supreme and even of National Importance) I shall then be able to feel that my labours have not been altogether in vain.

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Another influence which has urged me not inconsiderably, has been the desire to thoroughly acquaint my readers with the real Ju-jutsu as it is practised in Japan, as distinguished from the peculiar, heterogeneous combination of various styles of wrestling which has been described in some recent works which have been published both here and in America. Not that I would wish to decry those works on the point of interest, but merely to indicate that the Ju-jutsu of which they treat is one with which I am not familiar. And I may claim to have had some little experience.

When I first arrived in this country the number of people who were acquainted with Ju-jutsu, or who had even heard of the science, might almost have been counted on one's fingers. But the past four years have worked many changes. All Britishers have at least *heard* of Ju-jutsu, while a vast and rapidly increasing number take a larger or smaller interest in the subject.

The Army authorities have included the science in the curriculum of their Gymnasias. The Police have adopted many tricks, locks, holds, and throws, from Ju-jutsu and have included these in their system of training. In short, so many people are beginning to realise that an acquaintance with the "soft art" would form no mean addition to their general knowledge, that I have felt that this little book of mine will not be an entirely superfluous effort.

I have endeavoured to explain, as clearly as possible, the preliminary stages of the science, so that the reader may be enabled to, at all events, graduate himself in the art, and, after subsequent practice, obtain a fair amount of proficiency. If I have not been successful in fully carrying out this ambition, I trust that I may have so far interested you in

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Ju-jutsu, that you will be tempted to make its closer acquaintance. And, should I have succeeded in this, I can assure you that I shall have rendered you no mean service.

Should any of you feel at all disposed to tender me any thanks for my services, I trust that you will transfer these to those of my friends and pupils (and I would here specially wish to mention Mr. E. H. Nelson) who have so kindly assisted me in the preparation and arrangement of the photographs and matter, and also to Messrs. Gaumont et Cie. for their very excellent cinematograph pictures of the various movements.

Shinmyo Enishi.

31 Golden Square,
London, W.

“RAKU.”

The Text-Book of Ju-Jutsu as Practised in Japan.

CHAPTER I.

INTRODUCTION.

Ju-jutsu is stated to have been first practised some 2,000 years ago. If this be correct then it must be far and away the oldest exercise in the world, which has been continuously practised. But without going into the question of its absolute origin, I may mention that it has been practised by the *Samurai*, or fighting men of Old Japan, for many centuries, and that until the last fifty years no one outside the warrior caste was ever initiated into its mysteries. But with the passing away of the old order of things, together with the Shogun; and the dawning of the new era of *Meiji* (or enlightened government), the *Samurai* ceased to be a caste apart, giving to their country not only their own priceless services, but also all their store of knowledge in the science of physical well-being and self-defence.

The value of Ju-jutsu was immediately recognised by the Government and people, who adopted it with such enthusiasm that it has now become almost an integral part

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of the life of the majority of the nation. It forms an extensive department of the naval, military, and police training, proficiency in the science being almost an essential preliminary to promotion.

Ju-jutsu, therefore, enjoys the *imprimatur* of the Japanese Government, and I do not think that I can be accused of ultra-patriotism, when I claim that this testimonial to its worth should be adequate evidence for all who may desire any. The Mikado's Government are not in the habit of wasting either their own or their peoples' time!

The word Ju-jutsu itself has been variously translated into English, and perhaps I should add American, as meaning "muscle-breaking," "the excellent secret art," "the art of softness," or "the gentle art," but it is quite impossible to convey in one or two descriptive words of this sort what Ju-jutsu really is.

It may perhaps be not without interest if I here make a slight digression and refer to a few somewhat analogous styles of self-defence, which are either now, or were formerly in vogue in Japan, most of which are more or less related to Ju-jutsu, being either branchings off from that science, or originally distinct systems from which the modern Judo, or Ju-jutsu, has been compounded. *Judo* may be roughly translated as "the soft way," as Ju-jutsu, is anglicised into "the soft art," in opposition to *Kendo* or *Ken-jutsu*, "the hard way" and "the hard art" respectively. This last mentioned style of self-defence is the elaboration of the old two-sword play of the *samurai* or "two-sworded men." And here the reader will probably grasp the true inwardness of Ju-jutsu, the victor establishing the superiority of leverage and balance, two soft, delicate qualities, over the harder, rougher ones of strength and force.

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One of the styles alluded to, known as *Kempo*, which may be roughly described as a method of killing people, possessed many points of resemblance to Ju-jutsu, but was totally different in practice, being a system of self-defence against sudden attack with intent to kill and replying thereto in kind. It was certainly more closely related to Ju-jutsu than are Boxing (even under the old Prize Ring rules) or *le savate*, to wrestling. It might perhaps be best compared to that very strenuous old Greek Physical Contest, which was known as the *Pancration*. By the way, I may here remark on the possible derivation of the old English phrase "Kempy man" and the Anglo-Saxon *cempa*, signifying "a warrior," from the Japanese *Kempo*. This is a point which should not be without interest to etymologists, and particularly to those who follow the late Professor Max Müller in his theory of the Indo-Germanic origin of the Anglo-Saxon Race.

Kempo, of course, was a system of attack and defence which branched off from Ju-jutsu, in the paths of strenuous endeavour, but apart from the fact that it was less scientific than Ju-jutsu, it was declared an illegal practice when the sanctity of human life was recognised under the new régime.

Another analogous system, known as *tori* in some parts of Japan and as *shime* in others, was an extension of Ju-jutsu in the department of ground work, and it is more than possible that many of the locks and holds of Ju-jutsu were originated by exponents of *tori*. The last-named system cannot, however, be compared with the "soft art" as a method of self-defence, as but slight importance was devoted to "throws," the *modus operandi* being mainly confined to falling to the ground yourself and then pulling your opponent down, there to struggle for the victorious lock.

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I do not wish to imply that the power to dislocate a joint, break a limb, or even to kill an opponent, which were the cause of the prohibition of *Kempo* do not exist in Ju-jutsu (since all experts are well acquainted with them), but it will be as well to point out that these powers are rarely, if ever, exercised. The locks are so complete in themselves that the mere *threat* of damage which their application implies, is sufficient to induce even the most obstinate opponent to cry for quarter.

It may perhaps be urged against Ju-jutsu that among practitioners who were lacking in the spirit of true sportsmanship, limbs might frequently be broken or dislocated, but I always remind such critics that in rough mining and other districts, where everyone carries "a gun," people are generally particularly careful to play "the game" (whatever it may be) strictly according to the rules.

I will venture to claim for Ju-jutsu, that it is not only the finest system of self-defence extant, but that it is also second to none as a system of Physical Culture, being unrivalled as a means of developing rapidity of movement, and perfect balance, besides being by no means to be despised as a developer of strength and muscle of the right quality. Then again, it is a magnificent sport, game, or exercise. Call it what you will, second to none in the mental, moral, and physical qualities which it calls into play, and certainly superior to every other with which I am acquainted, in that it is never monotonous or uninteresting either to performer or spectator.

"Of the making of books there is no end, and much study may be a weariness of the flesh," perhaps, but I do not know that this treatise will altogether deserve the latter stricture, if it serves to correct some of the misconceptions

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in the public mind which have been instilled therein by several books which have recently appeared, professing to give instruction in the whole art of Ju-jutsu. For instance, the various exercises which have been alleged to be essential preliminaries to Ju-jutsu training. Well, I have never seen any Ju-jutsuan who ever practised them. In the old style of Ju-jutsu before my time, there was I believe an exercise called the *tai atari*, or "toughing" exercise, in which the practitioners rushed at each other, chest to chest, somewhat in the style of the exercise called *dsu-dsu-Ki*, practised by the *Sumo* wrestlers, who develop their strength and hardness by *butting* each other. In fact, all these "resistance" movements, concerning which, certain pseudo authorities on Ju-jutsu have been so fluent, would, if of any practical value at all, be more suitable as training for the *Sumo* style of wrestling, than for Ju-jutsu. For *Sumo* is contested by big heavy men, often standing about 6 feet in height and weighing from 18 to 20 stone, who rely almost entirely on their strength and avoirdupois to give them the victory, not that they are without various tricks, holds, and moves of their own.

Such training as the Ju-jutsu novice does indulge in, in Japan, is taught in the schools and is styled the *taiso-no-kata*, or physical culture exercise for boys and girls, comprising *go-no-kata*, which means "muscle development for strength," and *ju-no-kata*, or "soft exercise,"—preparation in suppleness and agility.

These form the whole ground work training for the various branches, which may be described as *Ju-jutsu*, or balance and throws; *tai-jutsu*, literally "strong style," implying the use of strength; and the *Judo* style (as *Ju-jutsu*

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proper is often styled) but which does not imply so much ground work as was practised in earlier times.

Then, again, it is quite erroneous to suppose that any special diet is essential to Ju-jutsu training. I have been greatly amused at some extraordinary statements contained in the books above referred to, on this topic. For instance water-drinking is mentioned as though it were a panacea for all evils and a practice to which all Ju-jutsuans were excessively addicted. Of course water is a more suitable beverage than *sake*, or beer, for a Ju-jutsuan, just as it is for all athletes, but I certainly do not recommend anyone to drink even water, frequently or copiously immediately before or after a bout. At least twenty minutes to half-an-hour should elapse after a bout, before water should be taken.

As to bathing, well you should of course bathe at least once a day, and may even, if you are so minded, have as many as three baths in the day during training, but that number should not be exceeded.

With regard to eating it is unnecessary to retail the diet adhered to in Japan, as I cannot see that it has any influence one way or the other on Ju-jutsu training. As in all athletic training, plain food eaten in moderation, according to taste, will be found best. The same may be said on the subject of smoking. Excessive use of tobacco in any form is of course injurious to health, but were a contestant to indulge in a cigarette immediately before a contest, it would not occasion any remark. I can assure you that there are no cranks among us.

I am afraid that this Introductory chapter seems to be spreading itself out to a length which I scarcely contemplated, but I have felt that before proceeding to tell you what Ju-jutsu really is, I must at least mention a few of the

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things which it is *not*. And these, I regret to have to say, include the majority of those marvellous powers, etc., which are and have been so mysteriously referred to in most recent publications on Ju-jutsu.

I propose to put before the reader, simply, clear definitions and descriptions of the various falls, throws, and locks, which are used in actual Ju-jutsu contests. The "pinches" to which reference is so often made, are not only no longer used, but are not even *permitted* in any Ju-jutsu contests at any of the important meetings held in Japan. I am afraid that any man who depended on one of these "pinches" in order to secure a victory in a serious contest would find himself sadly disappointed. These "pinches" are absolutely barred, together with hitting, finger gripping, and twisting or using the hand on an opponent's face or similar movements and tricks, whereby damage might be worked before the signal of defeat could be given.

In fact so much care has been devoted to the preservation of the purely sporting element of Ju-jutsu that I venture to claim among its other virtues, that of being the least dangerous to life and limb of any sport or contest in existence.

For self-defence against sudden and ruffianly attack, however, the more dangerous movements might be utilised in case of necessity, and I think one could scarcely be blamed for doing pretty serious damage to any hooligan who might attack one.

Now that modern conditions have so widened the field of female occupation, and have, in consequence, necessitated their frequently going to and from their work, uncorted, it would be of great advantage were Ju-jutsu made a special feature of a young lady's education.

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We should not then hear of those cases of assault and robbery to which many young ladies are so frequently subject. I have taught many young English ladies, a dozen or so tricks of defence, which have rendered them secure against any danger, resulting from ruffianly attack, and am personally acquainted with many instances in which several of my pupils have been thus enabled to easily defeat attacks from ruffians who would have proved formidable handfuls even to the burliest policeman.

It would be impossible, within the limits of this work, to fully explain the *whole* science of Ju-jutsu, so that I have sought rather in this volume to confine myself to as descriptive an account as I possibly can of the principal break-falls, throws, and locks, which will enable the student to thoroughly ground himself at the game. I have endeavoured to so express myself, that you will most of you be able to teach yourselves, and be fitted to combat on fairly equal terms, any but the most skilled and experienced opponents.

The *Kata* and ground work need such full and careful explanation that I propose to leave this to a future volume, in which they can be fully dealt with, and in which I shall have space also to go into advanced tricks of combat and display.

The eleven throws and eight locks with which I have dealt, are those most in use, and I trust that my explanations and the cinematographic illustrations will enable you to fully master them.

Before proceeding to special descriptions, I will, with your leave, indulge in a few more or less necessary preliminary instructions and words of caution.

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For the necessary costume, all that is really needed is a rough stout jacket and a pair of bathing drawers. The jacket can be of any stout material, but if you propose going in for extensive practice, you will find the real Ju-jutsu jackets, made in Japan, and which will cost you about a guinea each, the cheapest in the long run, as they will stand almost an incalculable amount of wear. But for a beginner any old stout jacket, fastened by a sash, will serve.

The Ju-jutsu mats as made in Japan, also form the most suitable floor covering, but any matting, provided it be thick enough, and not too rough, will serve, while an ordinary grass plot of course will form an ideal scene either for practice or encounter.

When engaging an opponent take hold of him in a light grip with both hands. It is also advisable to take hold of him at points slightly below the level of his shoulders, as this will enable you to give him a stronger pull. Choose also points as far apart as possible in order to obtain the fullest amount of leverage. Then, in order that you may be able to *swing* your opponent bodily, if needed, it is best to hold him by the collar with one hand and by the sleeve with the other.

In the special instructions to each throw, or lock, I have, for the sake of clearness, written "hold your opponent by the collar with your left hand, and by his left sleeve with your right; step back with your left foot," etc., etc.; but I do not thereby wish you to take these instructions as being arbitrary ones. The holds may be reversed or adapted to suit the students' own physical peculiarities. I will not even suggest that my way is the best way. Nearly every man is suppler or more active in some one direction than in others, and he will therefore find that he can work more

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effectively in certain directions, opposite to those which I have suggested as being those best adapted to a right-handed man. But he will not do well to always confine himself to his own strong points in this particular; he must remember that his opponent may also have strong points, as well as weak ones, and that a study of these last will well repay him. Then again, since great success at Ju-jutsu can only fall to those possessed of all-round suppleness, agility, and activity, it is not advisable to develop only your strong points and neglect your weak ones. Rather cultivate the weak points and practise every pull, lock, or movement with *both* feet, *both* hands, and in every possible direction, so as to be prepared to meet every class of opponent.

FINAL WORDS OF CAUTION.

Before proceeding to the description of the various throws, locks, etc., I feel it very necessary to draw particular attention to the fact that if the student be unable to procure the assistance of a competent instructor, he should exercise the utmost caution when trying any of the falls, throws, or locks, as many of them are sufficiently severe to cause serious damage if attempted in a rough or careless manner.

It must always be borne in mind that the whole fabric of Ju-jutsu is based on the utilisation of strategy, agility, and rapidity of movement, rather than on strength pure and simple.

Success is achieved rather by the conservation of energy than by the use of it.

There is a proverb to the effect that "Knowledge is Power," and knowledge at Ju-jutsu is the beginning and end of power. Any man fully equipped with a practical know-

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ledge of it, need have but little fear of any opponent, not similarly equipped; however formidable the other may be in weight, height, and strength. You can really never know too much, or even enough, about Ju-jutsu. For almost every time you engage with an opponent who is at all your equal, you will find that he has something to teach you, or even supposing that you can learn nothing from him, you will probably discover something for yourself; most probably some quicker method of carrying out a movement. For it must always be borne in mind that lightning rapidity of action is the keynote of success in Ju-jutsu.

CHAPTER II.

BALANCE.

Nearly everyone, I suppose, has some knowledge of balance; or at least they know what the word means. But I think I may safely say that very few, if any, have given even a passing thought to it as applied to their own bodies. I may therefore be pardoned for starting right at the beginning.

The human body, as everyone knows, is (or should be) carried erect on two legs, and the reason for this must be apparent to anyone who will ask himself the question why? The reason is simply because, in the first place, it is better balanced, and secondly, because the balance is more easily *maintained* in the erect position.

Walking consists of leaning forward or *losing* the balance in a forward direction, when a leg is brought forward to *catch* the *balance* again. In walking backwards we have the same process reversed. Now suppose a man starts to walk backwards and tries to step out to the front after losing his balance, no matter how slightly, in the backward direction, we find that unless a leg is quickly brought back to help him regain his equilibrium, he falls, no matter how *strong he may be*, and it is on this simple scientific fact that the whole fabric of Ju-jutsu, as far as what may be called the standing part is concerned, is based.

BALANCE.

And I may say right here, that it is the quick and agile man who will have the ability to more easily regain balance after once having lost it, and not the strong man, for strength pure and simple can in no way be brought forward as a factor in balance.

Knowledge of balance, and how to disturb it, is the "mystery" which enables the Ju-jutsu man to so easily throw stronger and heavier opponents without any great effort or without using strength (in the common acceptation of the term).

For the information of those who may think that great strength is necessary, or even an advantage, I should like to remind them (as many perhaps are not prone to reason things out for themselves) that if you are weighing even tons of material on a *scale* or *balance*, a single ounce or the lightest touch of even a single finger will move the beam down at a certain *point of balance*.

In the same way, if the human body is at a certain point of balance, the least little pull or push will disturb that balance, and a fall becomes inevitable *unless* support is adjusted at or before the critical moment.

There must of course be a moment after which it becomes physically impossible to readjust the lost balance, or in other words, to "save the fall." It will be evident even to those who may be most sceptical at first, that no amount of strength exerted after that point has been reached will be of the least avail; so that it is after all only a matter of common sense to say that on a point of actual balance strong and weak are on a par.

This will become most apparent in actual practice to the novice when he is first successful in making, say, a clean ankle throw. For a moment he

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will scarcely realise that he has made the throw, and will feel rather, that his adversary fell on purpose, but after a few more successes he will understand that if the correct or psychological moment has been utilised, the amount of exertion which he has actually used has been so trifling that it could scarcely be definable as "strength," as strength is generally understood. The student, however, must not misunderstand me on this point, and think that he need put little if any force into his "pulls." These must be definite and sharp, and executed at the precise psychological moment, as described hereafter in the pages dealing with the various throws.

Primarily, when the student is acting on the defensive, and as he is trying to avoid being thrown by any or every trip or trick which can be brought into play against him, he must *at all times* endeavour to hold himself in perfect balance, the position best adapted for this being the one which nature intended us to assume, namely, the one I have already mentioned, an easy, upright, or perfectly erect position.

Balance is the whole secret of Ju-jutsu, both for attack and defence, and cannot be too assiduously practised. The student must bear it *continually* in mind, as a momentary omission will place him immediately at the mercy of any opponent who has any practical knowledge of Ju-jutsu.

The next thing to remember is, that all movements, and especially every step taken either forward or backward, should be performed in the most natural, easy manner possible, at an expenditure of the least possible amount of exertion. There should be no stiffness or prolonged muscle tension whatever, either in legs, arms, or body. The hips should be perfectly loose, or perhaps it would be more

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correct to say that the trunk itself should be held quite loosely. Those of you, who go in for horse exercise will perhaps more readily grasp my meaning, and I can find nothing so appropriate with which to compare the carriage of the body necessary for Ju-jutsu, as the easy, graceful "seat" of the "natural" horseman.

Too much stress cannot be laid on this point, since it is perhaps the *most* important of all, certainly quite as important as the maintenance of perfect balance. The *whole* body should be perfectly supple, so that when any movement is necessary, it may be made with the least possible preliminary fatigue or delay. For it takes time to relax and contract muscles; and with some people this operation takes longer than with others, so that if both movements have to be made, valuable time will be lost.

For instance, suppose you wish to throw your opponent with, say, the ankle throw (hereinafter described) to the right.

In order to do so you must pull with your right hand. This should be done with a sudden sharp jerk and not with a long, strong, slow pull. It will be as well to explain the reason for this now, so that the student may appreciate the advantage of keeping such a very small detail in his mind.

In the first place, a sudden sharp jerk requires less expenditure of energy, and the muscles do not get tired so quickly as they would, if a prolonged strain were put on them, while secondly, the sudden pull does not disturb your own balance as much as the long pull would, which is a most important point.

For instance, when you wish to pull something or someone towards you, you naturally hang back, and so lose your balance in a backward direction just sufficiently (if you can

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gauge it correctly) to compensate the pull. So that on the completion of the pull you will have regained your balance.

Now the nearer you can keep your body to the actual balancing point, or correct balance, the more difficult it will be to *throw* you, or in the case of an attempted throw, the greater chance will you have to recover and so save yourself from disaster. You will therefore understand that the method, otherwise effective, which will entail the least deviation from this balancing point is not only the safest, but also the best.

Here I may as well explain why your whole body should not be kept rigid, but, on the contrary, as free from the use of strength as possible. If rigid you are more easily thrown, particularly if you are, as I find so many strong men are, victims of pernicious systems of Physical Culture, which cause abnormal development, bordering on a condition called muscle-bound. This makes them stiff generally, as well as slow and cumbrous in movement, and consequently longer in making the attempt to regain the lost balance. Then again, a greater amount of leverage is obtained by keeping your body supple and lissom, and last but by no means least, it hurts far more to fall stiffly than easily. (See Chapter on Breakfall).

As before advised, walk always as naturally as possible, *don't cross your legs*, but rather keep them slightly apart.

Particular care should be taken on this point when you are being swung round, as by failing to preserve a proper distance between your feet you will present your opponent with the opportunity for an easy throw, especially if your legs be crossed.

The human biped was constructed to move mainly in a forward direction. Moving backwards is rather more

BALANCE.

difficult. But sideways is quite out of the question as far as ease, grace, or comfort is concerned, and knowing this, the Ju-jutsu expert quickly takes advantage of any opportunity that offers, to make any of the throws that have been designed to meet, and are particularly suited to, such movements.

One of the principal mistakes which the novice makes during his first few lessons is the perhaps not altogether unnatural trick he has of keeping his arms straight out in front of him when holding his opponent, in the attempt to "keep him off." Since this tends to resistance, and consequently flexed muscles, this is a serious fault, and one that might even prove a dangerous one in serious combat, as the arms are far more likely to be broken or dislocated when straightened than when they are bent. Both arms should be limp, and the grip on your opponents coat a loose one, so that it may be instantly tightened for a throw or as quickly released when circumstances require it.

Don't resist when your opponent pushes you; rather, increase your pace in that direction, and pull him a little at the same time, or vice versa, should he pull you. *Don't* let him ever get the "strain" on you, but go with him, if anything a little faster than his pull would make you go. By following this precept you are—if I may so describe it—almost catching your balance before he makes you lose it, while he is practically losing his, and is without the aid of your resistance—on which he has been more or less depending, to help him regain *his* balance. Thus you, in an easy and simple manner, neutralise his efforts to get you off your balance, and at the same time create a favourable opportunity of effecting a throw, by keeping him off his.

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Personally, I may say, that on occasions, I have found it a comparatively easy matter, even when wrestling with men who have won their laurels at European styles of wrestling, to throw them off their feet by a simple pull on the collar and sleeve when they are standing in the ordinary bent body or leaning forward position usually adopted by Catch-as-catch-can or Græco-Roman wrestlers. They press forward to such an extent, that their bodies assume a position, in which if they were not supported by me, they would fall down without any assistance, so that under such circumstances it should not be difficult to understand that a little tug in the direction they are pushing is quite sufficient to cause a fall. At the same time they lay themselves open to many other throws, particularly the one known as the stomach throw, a picturesque and singularly effective throw, and one which even a slender girl can use against the burliest opponent if she has once properly learnt it.

CHAPTER III.

BREAKFALL.

(*Ha-uchi*, how to fall without hurting yourself).

The word *Ha-uchi* is composed of the two Japanese words, *Hane* (a wing), and *utsu* (to strike). In ordinary parlance it is applied to the flapping of wings a bird often indulges in, not in actual flight, but as may be frequently observed in a farmyard, when a rooster crows; or as some may have observed, the peculiar "drumming" with the wings that some birds use as a means of calling their mates.

In practising some of the methods of breaking the force of a fall, the resemblance of the flapping wings to the beating arms will doubtless suggest itself to the reader.

THE ART OF FALLING.

After having had some little practice in the proper method of walking, and having thereby attained some knowledge of the art of balance, the student should make up his mind to learn how to fall properly.

No amount of theoretical knowledge will enable a student to accomplish this. Actual practice is absolutely necessary. The natural tendency to put the hand, or hands, out

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in the direction in which one is falling, in the ordinary manner, must be overcome, for this habit absolutely invites a sprained wrist or a bruised arm.

The Ju-jutsu method is a remarkably simple one, yet incredible as it may seem to the uninitiated, wonderfully effective.

In watching the practice of Ju-jutsu for the first time, the novice will doubtless wonder how it is that in spite of the resounding bang, which he hears when a fall is effected, no damage or inconvenience is suffered by the victim. So that he is surprised to see him rise briskly to his feet and proceed with his practice as though nothing untoward had occurred.

The explanation is simple enough. The bang he hears when the man is thrown is not the thud of the body striking the ground, as might be naturally supposed, but the properly timed blow of an arm, and sometimes of a leg, as it or they counteract the impact of, or break the fall by striking the mat.

The striking or beating of the mat should be, with a straight outstretched arm, a fraction of a second before the body reaches the ground. If this is properly carried out the impact of arm and body *appear* to be simultaneous.

If the blow with the arm, which it is most important to note, *must* be straight, is sufficiently strong, and in the right place, not only is the fall an absolutely harmless one, but even the resulting shock of the body striking the ground is practically unnoticeable.

There are several methods of practising the falls, and I would strongly advise students in their preliminary attempts at least, to arrange something soft to fall on, as mistakes are sure to be made, no matter how carefully directions may be followed. It will be best to deal with each

BREAKFALL.

method singly, and it may be as well to state that the cinematographic illustrations were taken at the rate of about 40 per second, thus showing every gradation of each movement. The pictures themselves will be found as informative as the description.

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FIRST BREAKFALL

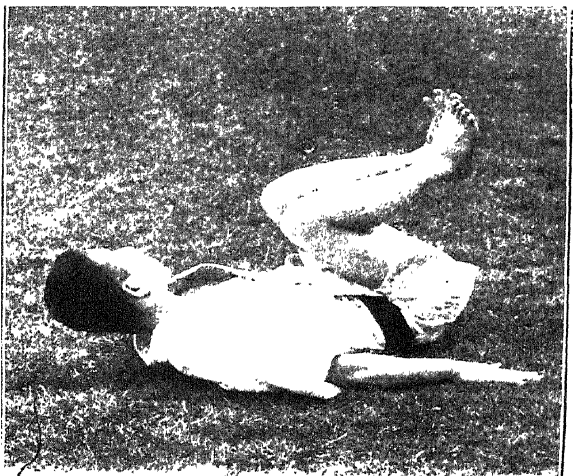
(SITTING).

The beginner need have no fear of trying the first method of practising how to fall properly, and I would like to sound a note of warning, before describing this, to those who may think it unnecessary to start with such simple preliminaries, that, if they will only take the trouble to try this a few times it will, in all probability, save them many a nasty jar that they may suffer if they omit to do so.

First, start in a sitting posture on the ground, with the chin well in; bring both hands forward, arms extended, the feet drawn up, in a position somewhat similar to that of an oarsman about to dip his oar; roll quietly over on to the back (as the oarsman might if he "caught a crab"), and just before the shoulders reach the ground beat out to the sides with both the arms still extended, striking the ground with the whole of the arm from the tips of the fingers to the shoulders at an angle of about 45 degrees to the body. To continue, straighten the legs for a moment, and swing the body up to the sitting position again, when another roll backwards can be made, and the beat continued as at first.



First Breakfall "A."



First Breakfall "B."

BREAKFALL.

By practising this for a few minutes it will soon be found that, if the feet are drawn in quickly as the sitting posture is regained, the whole of the weight of the body may be easily caught on the feet, so that one could stand erect in a moment by straightening the legs; but don't do this at once.

Continue the rolling back and beating, and return to the feet again, straightening the legs a little more every time until you get fairly on to the feet, so that at last you will experience no difficulty in starting from a standing position, bending the legs till the squatting position is reached, rolling over backwards and beating the ground all in one continuous motion.

When this is thoroughly mastered, no difficulty should be found in the second step.

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SECOND BREAKFALL

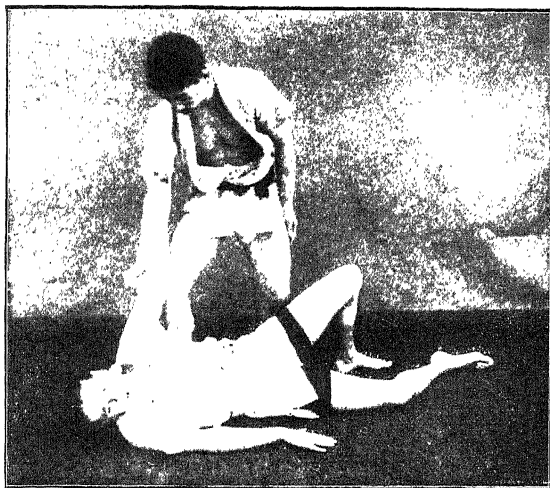
(ONE HAND).

Stand erect on both feet. Raise the *left foot* off the ground with the leg straight, then sink slowly down by bending the *right leg*, as if about to sit on the ground as near as possible to the right heel, precisely as in the preceding method, save that you are on one foot instead of both.

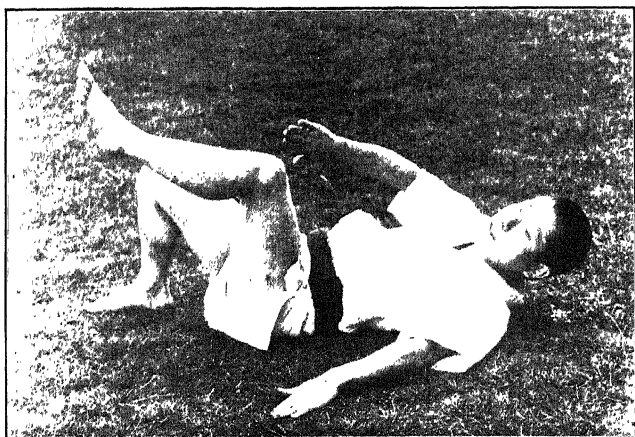
During this movement the right hand should be raised from the side, with the arm straight, or it may be slightly bent towards the left, so as to be ready to strike the mat; then just as the body rolls backwards, and before the back actually touches the ground, a sharp blow should be delivered to the right, at a point half way between the angle formed by the body and the arm were it stretched out horizontally (or in a line with the shoulders).

In other words, if the blow has been properly delivered, the student should find, when he is lying flat on his back, that his right arm forms an angle of about 45 degrees on the right side of his body, with his right leg.

It must be borne in mind that the blow should be a strong one, the whole, or as much of the whole length of the arm as is possible, from the tips of the fingers to the shoulder, striking the mat.



Second Breakfall.



Third Breakfall.

BREAKFALL.

The accompanying illustration will show this breakfall in actual use after a throw. As will be seen, when in actual practice much of the *weight* of the fall is taken off, both by the "thrown" man's hold on his opponent, and also by his opponent's hold on him.

* * * * *

A simple pat, or slap with the hand, with the arm bent, is quite ineffective, and particular care should be always taken that the arm is straight when the blow is struck, for otherwise a bruised elbow or damaged shoulder may be the result.

Now all this may seem very complicated on paper, but with the assistance of the illustrations, the student should have no difficulty in following out the directions given, or in mastering them in detail.

It is perhaps unnecessary to mention that this method is well worth the trouble needed to acquire it, for when in the course of ordinary practice, the pupil is thrown, he will, provided he knows how to "break fall" properly, be under no apprehension of receiving an uncomfortable jar, but will be immediately ready to spring to his feet and proceed with the bout; or under more serious circumstances than a friendly practice, is at once prepared to meet attack in whatever form it may come, and possibly even to make such a speedy recovery as to take his assailant quite unawares, and turn what may have appeared a defeat into a signal success.

FAULTS TO AVOID.

It may be useful to those who desire to learn, to know some of the faults frequently made by beginners.

Some start by sitting down with both legs straight, and forget to beat. Some beat too late. Others put the arm

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THIRD BREAKFALL

(ON BACK, ALTERNATE).

Another method of practising the beat is to lie flat on the back, raise the right hand upwards, and slightly across the body to the left, so that a good deal of swing power may be put into the blow, and at the same time raise the left foot off the ground, with the knee bent.

Now make a simultaneous stroke with the left foot and right hand, so that it would seem as if only one blow had been given.

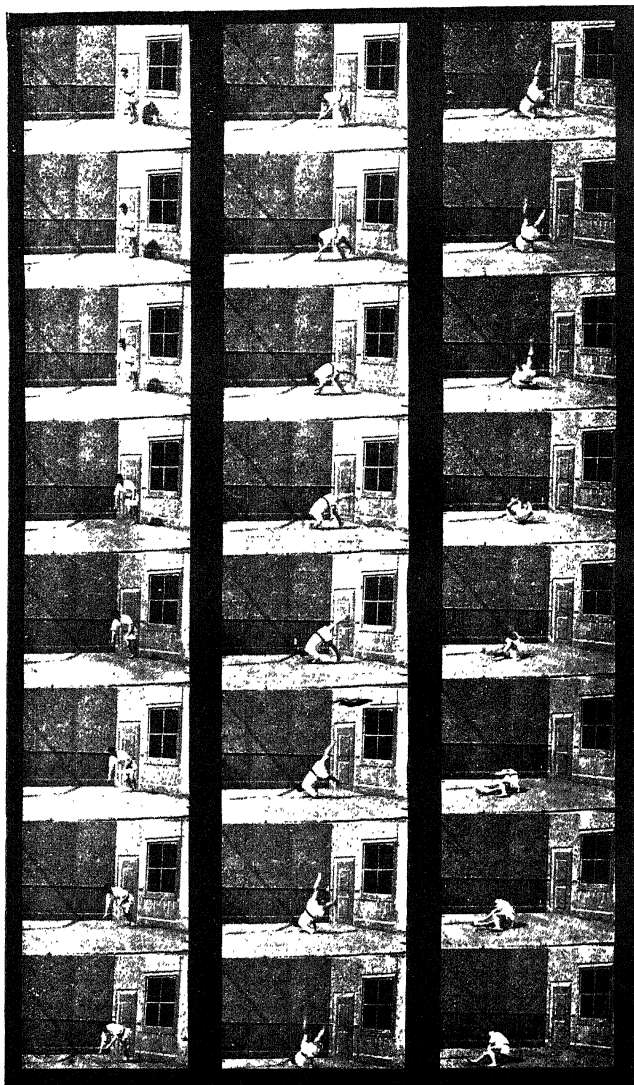
Twist the body slightly to the right side and bring the left hand up and slightly across to the right side.

If this has been properly done, the momentum gained should enable one to rest for a fraction of a second on the right arm and left foot while the right foot is being raised; then when falling back again, the blow is delivered with the left hand and right foot and repeated alternately.

A little schooling of this sort soon enables the pupil to strike a simultaneous blow with foot and hand which is often of considerable assistance in some of the throws.

In this, as in the former method, the blow with the hand and arm straight should be delivered at an angle of 45 degrees with the body.

For Illustration see facing Page 34.



Fourth Breakfall "Head-over-Heels."

Photo by L. Gaumont et Cie

BREAKFALL.

FOURTH BREAKFALL

(HEAD OVER HEELS).

There is a somewhat simple acrobatic feat, frequently performed by children of tender years, and commonly known as "head-over-heels," which, from the spectators' point of view, resembles another form of the "Breakfall."

Though apparently similar, it is actually a very different thing, for whereas in the "Head-over-heels" the main force of the fall is taken by the back, the spine coming in direct contact with the ground, in *Ha-uchi*, it does not or should never do so, the impact being taken up by the beat of the arm and leg.

One or two of the throws, such as *Sutemi* or *Yoko-Sutemi*, which are commonly practised by the more advanced students, frequently give one an opportunity to save oneself in this manner, and the ability to do this is of great value. In addition to this it makes a very neat, I might almost say ornamental, finish to what in the ordinary way would be an awkward and perhaps rather heavy tumble, the one who falls regaining his feet immediately in direct continuation of the fall.

The student should stand with both feet together, bend forward, placing the right hand on the mat, the left forearm with the left hand pointing across and directly towards the right hand.

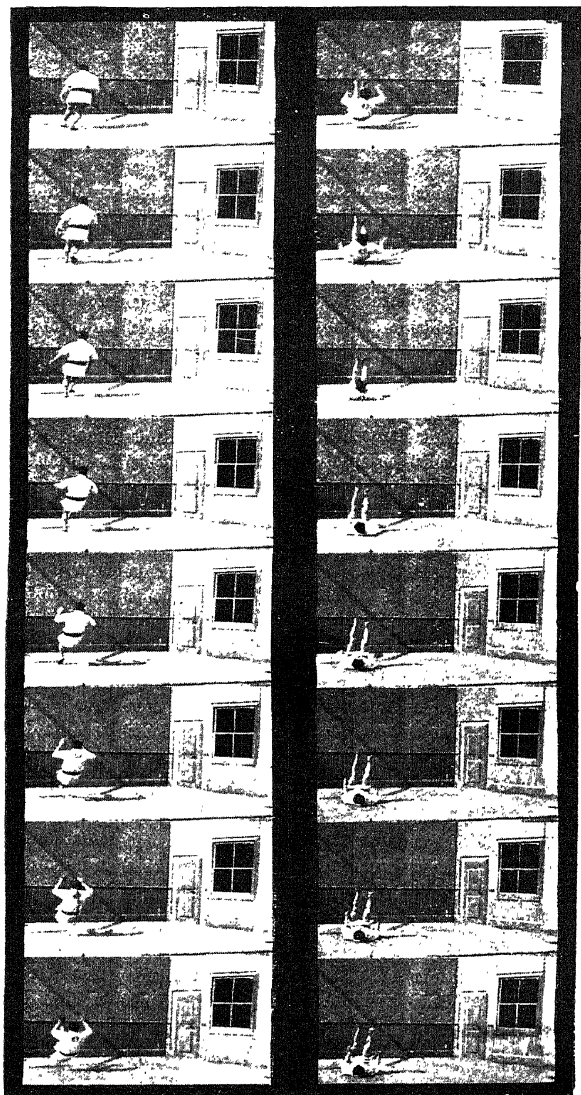
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When in this position, with the head bent slightly to the right, he must push off with both feet, precisely as if he were about to turn the ordinary "Head-over-heels," but while rolling forward, the body should be given a slight twist to the right, so that the outside of the right leg strikes the mat from the thigh to the ankle.

The left leg is brought slightly forward or across the right, so that the sole of the left foot also strikes the ground, both legs being kept straight, but in rapid action this is not absolutely necessary, as will be seen by the position of my left leg in the illustration.

At the same moment the right arm should beat the mat a strong blow in the usual "Breakfall" manner, from the tips of the fingers to the shoulder. This arm must also be straight.

The foregoing is the method in which the student should practise this at first, but when he has become more adept, he may follow my movements exactly as shown in the cinematographic illustration, in which he will note that I have not brought my left leg in front of my right. I have kept this behind, and as shown in picture, slightly bent, which is more or less necessary to assist in regaining an upright position.



Fifth Breakfall "The Straight Back."

Photo by L. Gaumont et Cie

BREAKFALL.

FIFTH BREAKFALL

(THE STRAIGHT BACK).

There are two more falls by which the efficacy of the *ha-uchi* method is admirably evidenced, but it would be unwise for the beginner to attempt them.

If, however, he attains proficiency in the methods already described, and realises from practical experience the value of beating the mat—he may then, if he cares to, by beginning very cautiously, make the experiment.

But I would like to state that I would not advise his doing so, save under the guidance of a competent instructor.

For the first of these falls, the straight back, stand erect with the feet together, bending the leg meanwhile (as near the mat as possible, at first); then lean back, and just as the balance is lost, jump, so as to land flat on the back. While falling the hands, with the palms to the rear, should be brought forward, and the arms straight, so that before actually reaching the ground, both arms are enabled to strike vigorous blows, about twelve inches from the body, directly backwards; or in other words, immediately prior to the moment the body reaches the ground, directly downwards.

The position of the hands, when striking the mat should be close to the spot where the thighs would be, had the legs been straight, but about twelve inches away from the body.

BREAKFALL.

SIXTH BREAKFALL

(JUMP INTO SPACE).

As an illustration of what may be done in the way of "breaking-fall" the third cinematographic series illustrating this is a fair example.

The photographs clearly show a couple of rapid steps forward, a spring upwards and forwards as high as a man's shoulders, and a flat fall to the ground. The careful observer will note that both my hands have been drawn up as high as my ears preparatory to the beating of the mat with the hands at the moment of impact.

Unfortunately at this point the cinematographic film came to an end so that I am not shown actually in contact with the ground.

I do not expect that all my pupils will get so far as this, but some of them find no difficulty whatever in performing this fall from a standing position.



The Sixth Breakfall or "Jump into Space."

Photo by L. Gaumont et Cie

CHAPTER IV.

THE THROWS.

Mrs. Glasse immortalised herself by one piece of advice, which was to first catch your hare, before proceeding to jug it. It may not be quite so essential a preliminary to first throw your man, before putting a lock on him, but it is certainly almost as advisable. You may be able to put out of action an opponent who is quite ignorant of Ju-jutsu without the preliminary throw, but even then there is a chance that he might possibly work you no inconsiderable damage with his foot or fist, while you were bringing your lock into operation, while a practised opponent, however great a novice, is to a certain extent on his guard against all your wiles, until you have disturbed his balance. Frequently it is not only the physical balance which is disturbed, the mental equipoise itself is thrown slightly out of gear, which after all is the ultimate cause of defeat between two equally-matched champions. As long as both remain keenly and perfectly alive to every move of the other, so long will it be impossible for either to apply a triumphant lock.

And really I think that it is in this department of "throws" that Ju-jutsu most *apparently* displays its superiority over ordinary wrestling. The Balance and the Break-falls may be more reasoned and practised; the Locks, Kata, or defensive movements, and Ground Work generally may

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be more subtle and scientific. But by the uninitiated and uninstructed eye of the man in the street these finer points are apt to be missed. The feature that appeals to him most of all is the apparent ease with which the small Ju-jutsuan is able to pitch the huge masses of flesh, bone, and muscle which are opposed to him.

These throws may appear miraculous to the ordinary observer, but they are but the natural results of quick movement, balance, and leverage. The lever for which Archimedes asked was by no means such an absurd request as it seemed. A little practice at the various throws explained and shown in the following pages, will serve to prove how small comparatively is the muscular exertion required to pitch even an 18 stone man headlong, once your relative positions have been correctly manœuvred.

I may perhaps be pardoned if I mention here, that on one occasion, when I was giving a display, a sceptic, who somewhat resented my assertion that gigantic strength was of no avail when pitted against the science of Ju-jutsu, sent for the acknowledged strongest man in the British Army and Navy, in order that I might be compelled to eat my words.

It was while we were preparing for the struggle, that one of my pupils, who was assisting me, casually suggested that the merits of Ju-jutsu, as a science, would be more fully displayed were one of his friends who was present, another of my pupils, who by the way, had only been practising the game for about five months, to engage and defeat the giant. The friend in question could be by no means described as a powerful man, while his appearance suggested considerably less power than he actually possessed. So that when he stepped forward to face the gigantic 6ft. 4in.

THROWS.

mass of brawn and muscle which confronted him, the contrast was almost laughable. The spectators in fact did laugh, and loudly, especially when the strong man was pitched down helpless and forced to give the signal of defeat after a brief and very one-sided struggle.

I have referred especially to this incident, as it clearly proved the merits of Ju-jutsu in a way that no victory of mine could have done, for at least some of the credit for any triumph which I might achieve would be awarded to my skill and experience as a performer, whereas my pupil gained his laurels by the sheer virtue alone of the science which he had studied for such a brief period under my tuition.

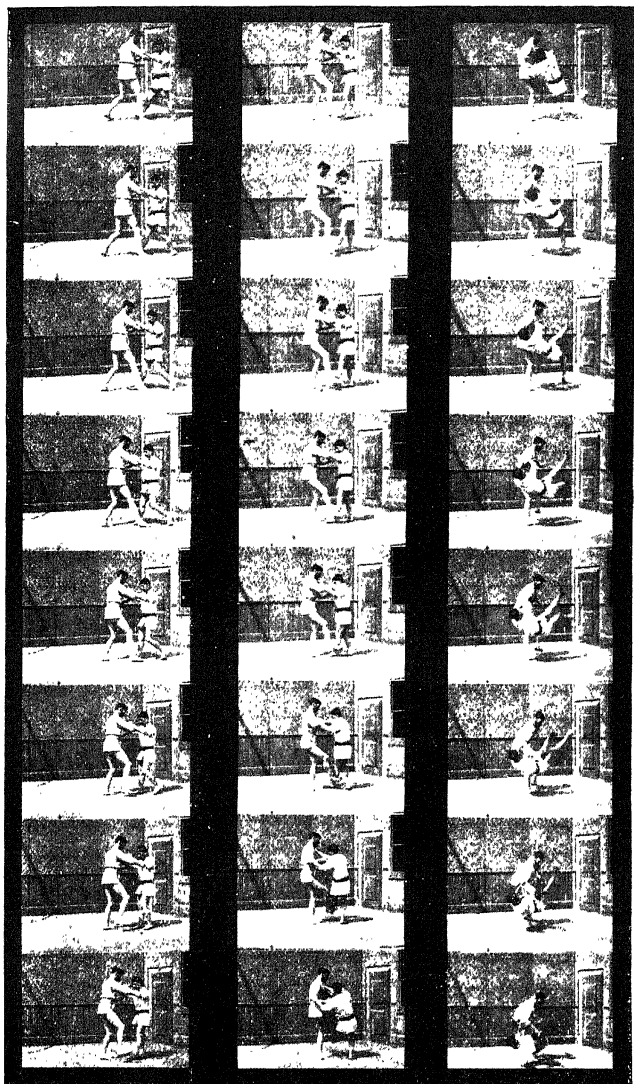
It may perhaps add to the interest of this little anecdote if I mention that neither myself nor any of my friends were aware, until after the result, of the very formidable reputation of our military opponent. He was sprung upon us without warning, and had we been aware of his claims to respect, we should certainly have thought twice before allowing, what was practically an absolute novice, to enter the lists against him in such a public display as this was.

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THE ANKLE THROW

(*Ashi Harai*, lit., to sweep away the leg).

Hold opponent by the collar with one hand, and the sleeve with the other, step back with the left foot, and as opponent brings his left foot forward, place the sole of your right foot against the outside of his left ankle, pushing it across to your left; at the same time pull suddenly and sharply to your right rear, with your right hand, flexing the elbow.



The First Ankle Throw.

Photo by L. Gaumont et Cⁱ



The Ankle Throw.

Made with the left foot.

THROWS.

THE ANKLE THROW.

The foregoing short description of the ankle throw, with a glance at the accompanying cinematographic illustration, should enable the student to obtain a fair idea how to practice one of the simplest and yet most effective of the many throws in Ju-jutsu.

Before attempting it, however, he will do well to carefully read through the following.

In the first place the hold on the collar and sleeve with the right and left hands respectively may be reversed, the left grasping the opponent's collar and the right his sleeve, without in any way interfering with the effectiveness of the throw, and in the same way, the stroke with the foot may be made with either foot, *as opportunity offers*; that is to say, when your opponent is in the act of stepping forward, and *just before* his foot reaches the ground, use the foot immediately opposite his, against the outside of his ankle.

In other words, if his right foot is coming forward your left *must* be used, but if you wish to attack his left it must be with your right foot.

In making the stroke with the foot, care should be taken that the leg is kept *quite straight* (the knee should not be bent), and the sole of the foot used; the latter point is an important one, as the use of the side of the foot, from the big toe to the ankle bone, is likely to prove a painful experience to both.

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The pushing aside of your opponent's foot should be done with a quick sweeping motion, and *not* by a kick, as it is often erroneously described.

This will be at once recognised from the literal translations of the Japanese name for the throw—*Ashi*, meaning leg and *hurai*, from *harau*, to sweep, dust, or flick away, as one might brush crumbs off or flick a fly away.

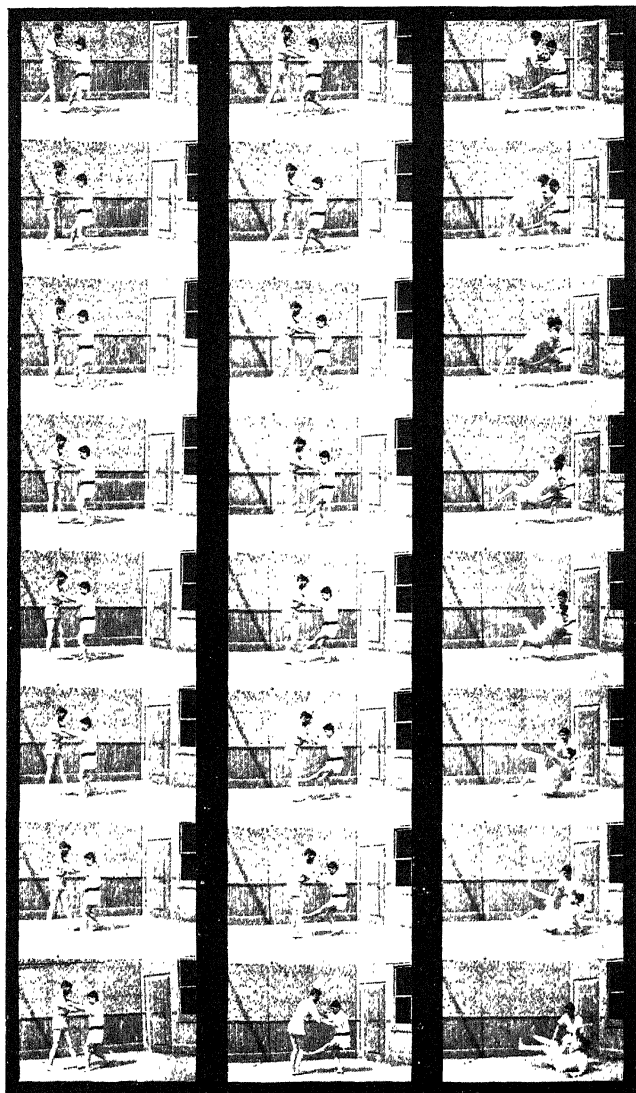
NOTE.—Many novices are apt to take up an incorrect position for this throw, and it would be as well to note my position in the single picture illustrating the throw.

With regard to the pull on the sleeve or collar, this should be carefully observed in the cinematograph illustration where my pupil's well-drawn back and well-bent elbow *close into the side* is very clearly and correctly shown.

There too, the "Breakfall" method is plainly seen, my right arm, fully extended, reaching the ground with a strong blow a fraction of a second before my body.

It is only necessary to add that this throw may be made when walking either forwards or backwards, and that a practical knowledge of it is of considerable assistance to the student in many other throws where the principle of pushing in one direction and pulling in another is used to disturb balance.

To avoid being thrown, raise the foot attacked so that your opponent's attacking foot passes under yours. Here an opportunity for a counter occurs, by catching the attacker's foot in a similar manner, as he returns his foot to the ground, making the pull on collar or sleeve as first described.



The Knee Throw.

L. Gaumont et Cie.

THROWS.

THE KNEE THROW.

(*Hisa guruma*, lit., the Knee Wheel).

Hold opponent by collar and sleeve with right and left hand respectively, step back to the right rear (not directly backwards), pulling opponent with left hand, and when his right foot comes forward, place the sole of your left foot against the outside of his knee, at the same time pulling sharply and suddenly with your left hand to your left rear, flexing the elbow.

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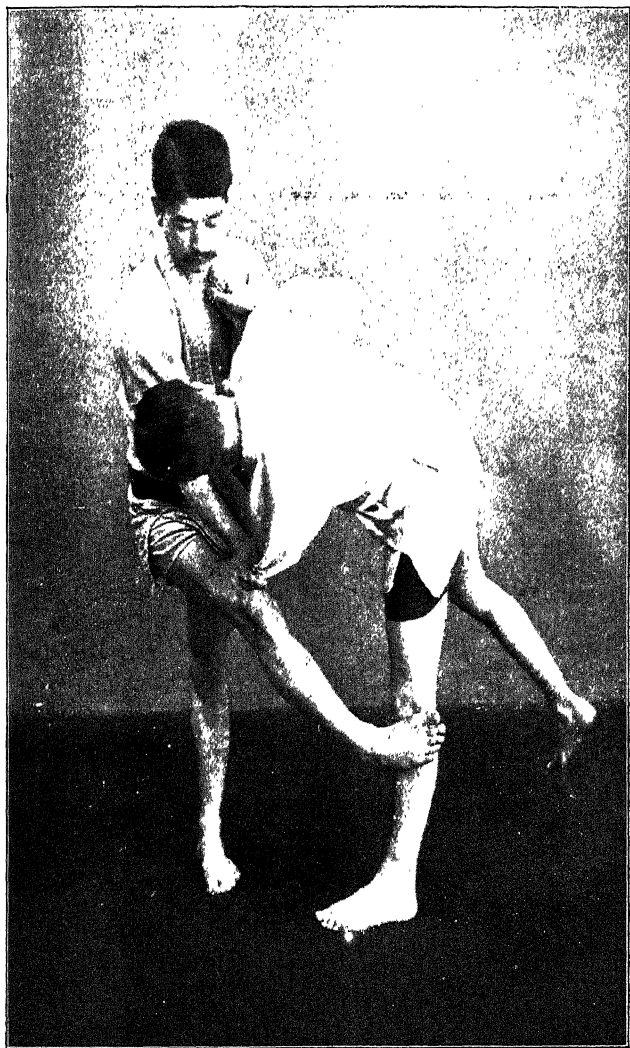
THE KNEE THROW.

As in the Ankle throw, the hold on the collar and sleeve may be reversed and the stroke with the foot made on the right or left side, providing, of course, the other movements are reversed accordingly.

The initial movement, the step slightly to the side when walking backwards, tends to make your opponent walk in a sideways direction. This is assisted by the tension on his sleeve, which is increased to a sudden jerk as soon as the sole of your foot (the leg being kept quite straight), is in its proper position on the outside of his knee joint, when the same sweeping movement inwards is made (to the right in this case) with the left leg.

On no account should the attacking foot be placed against the knee cap, or front of the knee, and great care should be exercised *not* to kick. I feel that I cannot lay too much emphasis on this point, or remind the student too often, of the danger there would be in kicking in this particular throw, as under certain circumstances, or in a certain combination of positions, which are quite liable to occur, a kick might easily severely damage the knee joint attacked. And this is a *contretemps* which I am sure no one would desire in an ordinary friendly practice bout.

The most favourable opportunities for this throw occur when the victim is walking forward or turning round, but not when he is walking backwards.



The Knee Throw.

THROWS.

In the cinematographic illustration, I should like particularly to draw attention to the main points of the throw, which are most perfectly shown. Note the slight side turn of my pupil's body as the sole of my foot reaches his knee; also that my body is erect, and my left leg perfectly straight during the sweeping motion to the right, which finally so completely upsets my pupil's equilibrium.

The straight extension of his left arm, and the swift-ness of the movement towards the mat, are plain indications of the vigour he is putting into the blow which breaks his fall.

In order to escape being thrown, the body should be quickly turned to face the direction of the attacker's raised leg, the knees being bent.

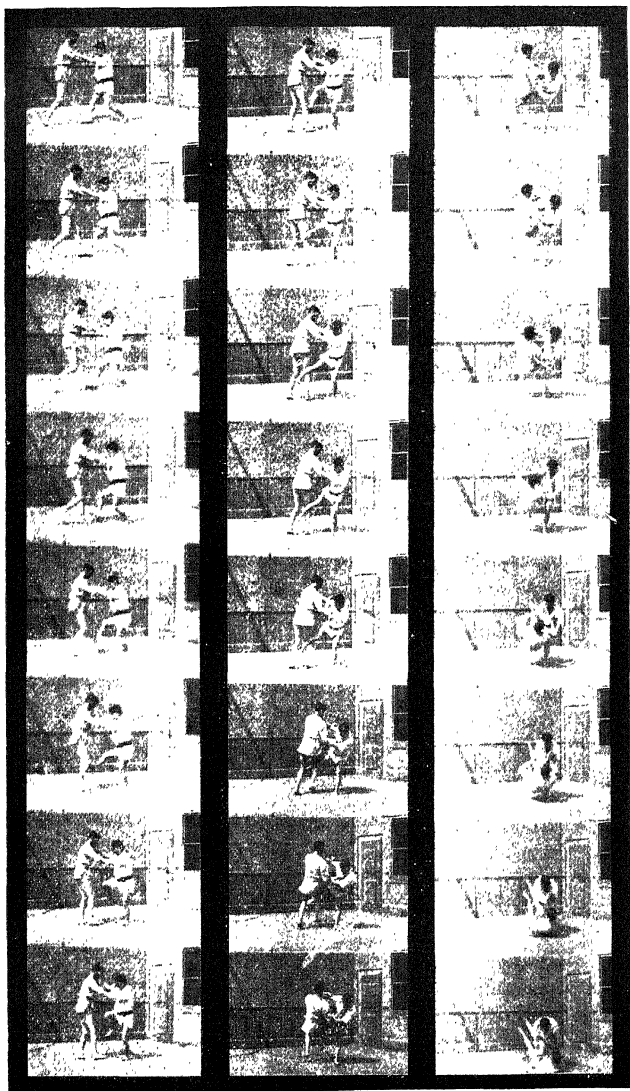
Some assistance may also be gained by using the hand which holds the attacker's coat furthest away from his raised leg, to assist the body in making the turn.

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THE CROSS HOOK OR HOCK HOOK.

(Kekaeshi, from Kaesu, to turn over, and Keru, to kick).

The collar and sleeve is held by the right and left hands respectively, and as opponent advances his right foot, engage his right leg at or about the knee joint or hock with your right hock; bend slightly forwards, pull back smartly with your right leg, and at the same time draw him backwards, and to your left with your left arm.



The Cross Hook or Hock Hook Throw.

Photo by L. Gaumont et Cie.



The Cross Hock or Hock Hook.

THROWS.

THE CROSS HOCK OR HOCK HOOK.

The approved method of demonstrating this throw is precisely as illustrated.

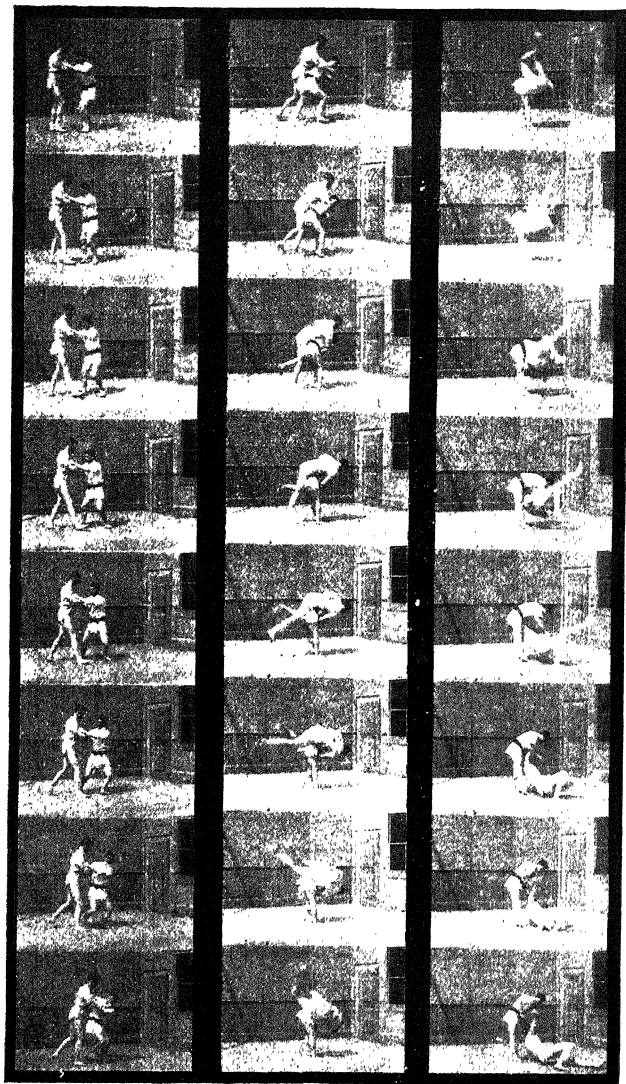
The careful observer will note that I have first made a feint at my pupil's left knee, which induces him to step well forward with his right, then with a rapid movement, have hooked him by the hock. In this case the knee is bent, and is swung well back to the rear, so that he may have no chance of slipping out and recovering.

It is necessary to be very careful in attempting this throw, *to be in a strong position*, or in other words, well balanced, for if, in trying to secure the hook, your weight is thrown slightly backwards, it is exceedingly likely that your opponent will have the best of it, and reverse the desired order of things.

Remember, therefore, that your weight should be rather forward, and that it is advantageous to turn the body almost at right angles to its original position, or to the left when using the right leg, as is plainly shown in the cinematographic illustration. This throw may also be made on either side going forwards or backwards, but as it is better to be rather out of the direct line of progress, it will be found easier if the left hand holds your opponent's right sleeve, and your right his collar, when you make the throw with your right, and *vice versa* when you use your left leg.

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One may escape being thrown by quickly raising the leg attacked, or by twisting the body so as to face the attacker's back, the latter movement being rather difficult of accomplishment, even to the supple body of one well-trained in Ju-jutsu.



The Hip Throw.

Photo by L. Gaumont et Cie.

THROWS.

THE HIP THROW.

(*Koshi-nage*, lit., Hip-throw).

Hold opponent by lapel and sleeve with right and left hand respectively, and as opponent advances his right foot, pivot sharply on your left heel (which is to the rear), to your left, swinging your hips well under your opponent by bending the knees: then keeping the feet together, pull with your left hand, bend forward and straighten the knees.

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THE HIP THROW.

In this throw the position of the hands may be reversed, and it may of course be made either to the left or to the right.

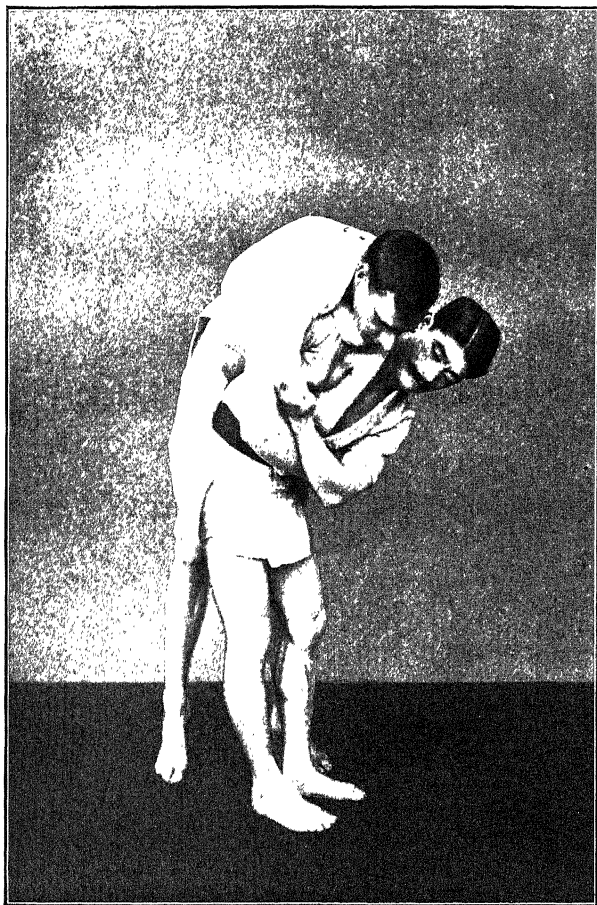
The pull with the left hand, if the throw is being made as in the illustration, is most important, and should not be forgotten, as it is rather apt to be in such a combination of movements as that just described.

The success of the throw depends mainly on the rapidity with which the body is turned and assumes the correct position.

The walking and balance practice previously described, wherein so much importance is attached to the avoidance of muscular tension at all times, to the looseness of the hips, and general freedom of movement, will materially assist the serious student to assume this position, the finish of the throw being a comparatively easy matter.

I find, when watching my pupils, that a very frequent cause of failure at a critical moment of the throw, i.e., just as the turn of the body has been made, is due to the fact that they forget to bend the knees when getting under their opponent's, the result being that they have no *lifting power*.

But if the knees are bent when the turn of the body has been made, and the hip is close in to and well under one's opponent, the straightening of the knees (a relatively very slight muscular effort) causes him to lose his grip of



The Hip Throw.

THROWS.

the ground, or foothold, while the tilt of the body, assisted by the pull on his lapel or sleeve, as the case may be, brings him to the ground with a very slight expenditure of muscular energy.

In this, as in practically every other throw, success is mainly dependent on *quickness*, and in the same way the guard must be made almost intuitively, if the attack is made, as it should be, with great rapidity.

It is only necessary to place the left hand against the attacker's hip, if the throw is being made as in the illustration, as his body is turning in, and thus prevent him getting under you.

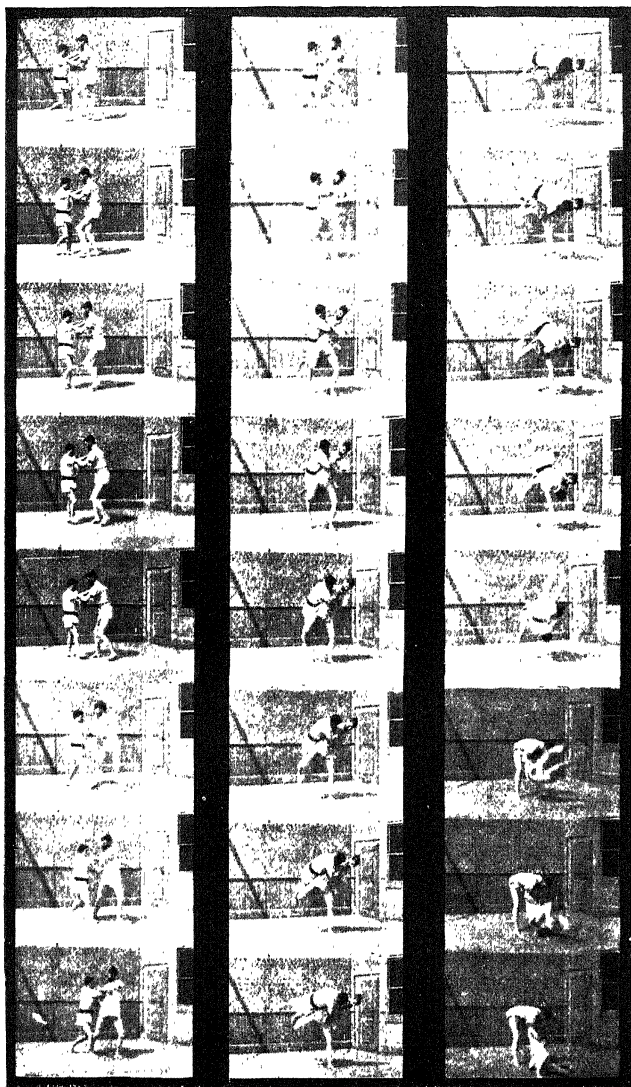
In this, as almost throughout the practice of Ju-jutsu, the quickest wins.

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THE SPRING HIP THROW.

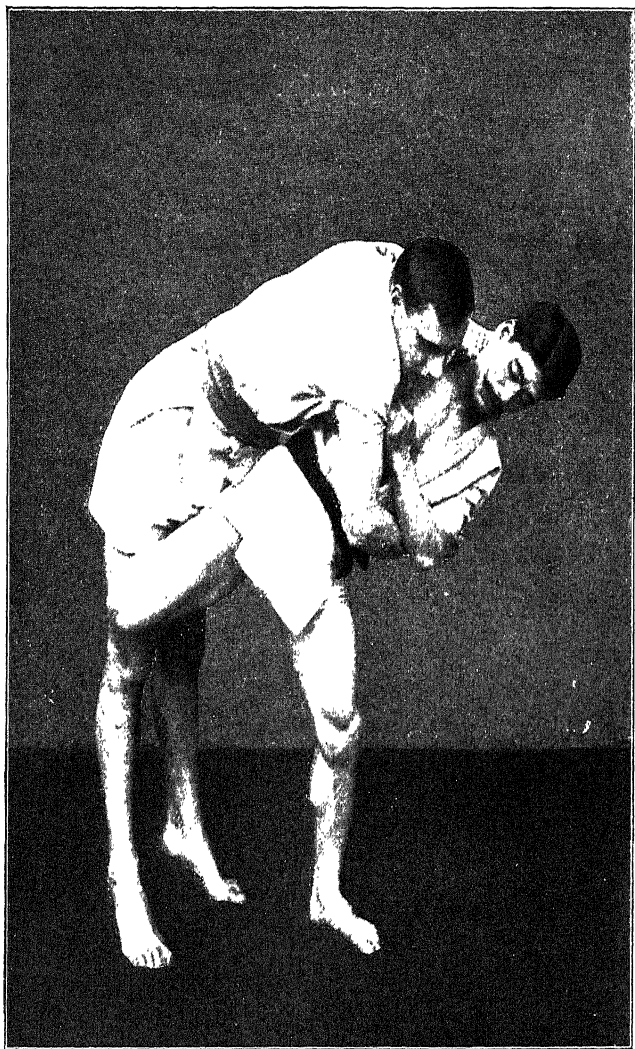
(*Hanegoshi*, Spring-hip).

Hold opponent by collar and sleeve, and when walking backwards, draw him slightly towards you as you step back, with your left foot; raise your right leg till your shin crosses his thighs, then as you bend to the left (at the hips) pull firmly with your left hand.



The Spring Hip Throw.

Photo by L. Gaumont et Cie.



The Spring Hip Throw.

THROWS.

THE SPRING HIP THROW.

This throw is in some particulars somewhat similar to the Hip throw, but in my opinion is a rather better example of true leverage, for whereas in the latter throw (the " Hip ") when you draw your opponent's body across your hips you straighten your slightly bent knees and so lift him off the ground, but in this he is fairly levered from his feet at the start.

In the cinematographic illustration it will be noted that my pupil has slightly bent his left leg, but this is not necessary and was doubtless mainly due to the fact that he is considerably taller than myself.

It is also evident, by the position of my body while falling, that he has got rather more impetus into the throw than would be usual, and certainly more than is necessary, but of course it is none the less effective for that.

The most important thing to remember is that, at the moment of turning your body, as your left foot steps back, and to the left, your opponent's body should be close to yours, otherwise the lever movement will be quite impossible. And here the similarity between the two throws is perhaps more noticeable by the fact that the same guard applies to both. The bodies must be close together to obtain the necessary lift or leverage. The defence is to keep

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the bodies apart, in order that this may not be effected, and by simply placing your hand against your opponent's hip, and staving yourself off, so to speak, at the critical moment, you are rendered safe for the time being—if you have been *quick enough* to anticipate his move.



THROWS.

THE PULL OVER OR SIDE THROW.

(*Hiki-otoshi*, to pull-drop).

Hold opponent in the usual manner by collar and sleeve, and as you step back with the left, turn your body slightly to the left, and quickly bring your right leg across placing your right foot in such a manner that it reaches the ground just beyond and immediately in front of your opponent's approaching right. Pull quickly and strongly with your left hand across your outstretched right leg.

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THE PULL-OVER OR SIDE THROW.

The quick turn of the body and the crossing over of the right leg to its position in front of your opponent's must be well timed and rapidly executed. If too soon, he will have no difficulty in stepping over your outstretched leg, and if too late, his left foot will already be advancing to assist him in maintaining his balance, or resisting the throw.

As your right foot takes up its position, pull sharply and strongly with your left hand, paying particular attention to the direction of the pull.

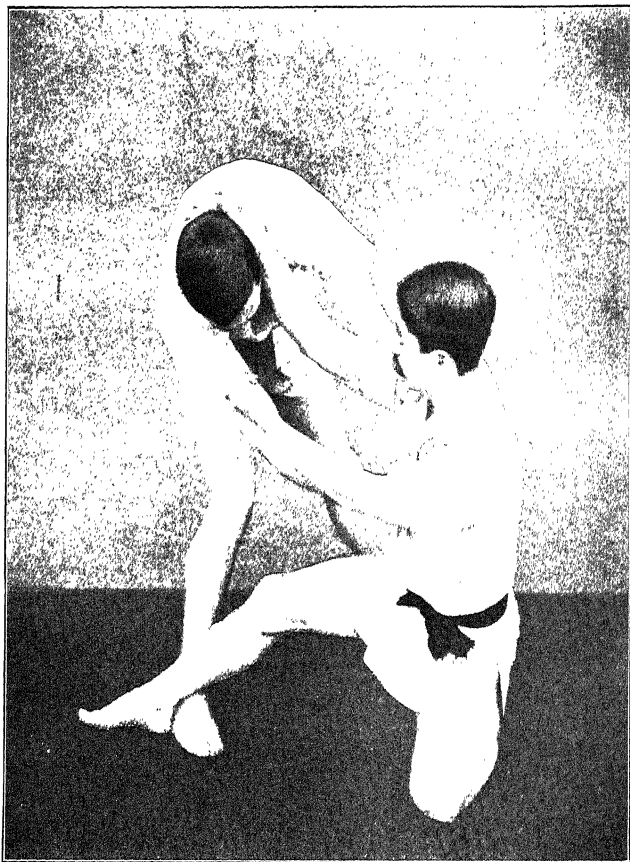
This should be immediately across your own body to your left side, with your elbow bent, and not in the direction your opponent is going. It is this side pull that so completely disturbs his balance, making him fall sideways on to his back over your obstructing leg, and this is most admirably and clearly shown in the illustration.

One might ask, "What difference does it make if you throw your man sideways or straight forward," and the answer is simple enough.

Although you timed the throw correctly, the chances are, as forward progression is the most natural to man, he will be far more likely be able to save himself, and therefore a clean fall would seldom result, but side movement being most awkward for him, he has little or no chance of recovery.



The Pull Over or Side Throw
(From a standing position).



The Pull Over or Side Throw
(From a kneeling position).

THROWS.

As will be seen in the cinematographic illustration, my pupil has pulled me rather close in to him, and consequently I was pulled over his leg, rather higher up than was usual. The approved position, however, is very clearly shown in the single pose photographs, where I am making the throw.

The two photographs show the throw in operation from both a standing and a kneeling position.

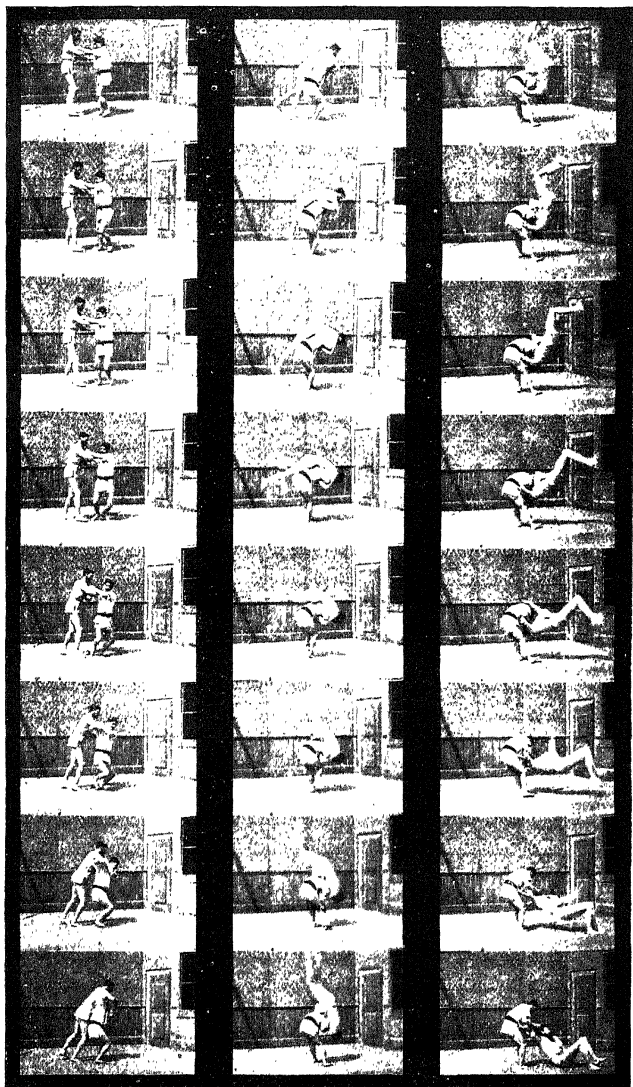
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THE SHOULDER THROW.

(*Se-o-i-nage*, shoulder-throw).

Hold opponent in the usual manner by collar and sleeve.

When walking backwards step back with the left foot, pivoting quickly to the left, till you are facing the same direction as your opponent, bending both knees with the feet not too far apart. Get well under and directly in front of him, straighten your legs and bend forward and downwards, assisting with a pull, mainly with the left hand, so that your opponent is drawn on to your back, and thrown directly over your right shoulder.



The Shoulder Throw.

Photo by L. Gaumont et Cie.



The Shoulder Throw.

THROWS.

THE SHOULDER THROW.

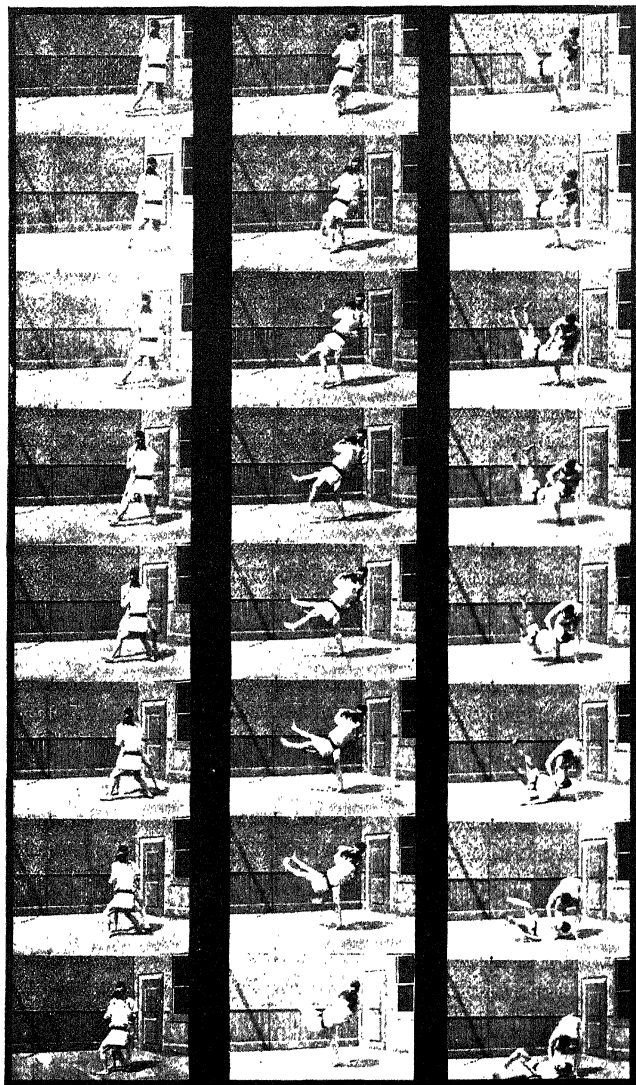
If the illustrations are carefully followed, the student will have no difficulty in seeing exactly how this body twist is made. He will be able to place himself in the necessary positions, first slowly, and, afterwards, more rapidly, till what at first appeared an awkward turn to execute, becomes a simple movement. While the left leg is being drawn back, the body is turning slightly to the left, so that when the foot reaches the ground it is able to support the body during the pivot, and until the right leg has had time to follow round to its position, beside the left.

It then assists in carrying the weight of your opponent's body, which by the time the turn is complete, should already be in close contact with your own, and ready for the tilting or lever motion, applied by the straightening of your legs, and the consequent raising of your back.

As the legs are straightened, your body is bent forward and downward, and the pull on your opponent's coat is increased till the rotary movement caused by the raising of his feet from the ground, and the downward approach of his head, is completed, and he is thrown directly over your right shoulder on to his back.

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It is of the utmost importance that the twist of the body should be rapidly made, and though the student may find some little difficulty at first in getting into the correct position with bent legs, while in the act of walking backwards, constant practice will work wonders, and in a comparatively short time he should be able to make the turn sufficiently rapidly to enable him to throw an opponent with little or practically no exertion to himself.



The Second Ankle Throw.

Photo by L. Gaumont et Cie

THROWS.

SECOND ANKLE THROW.

(*O Kuri-ashi*, from *O Kuru*, send away or carry away,
ashi, legs).

Hold opponent in the usual manner, and when he walks sideways to the left, not crossing his legs, but bringing one foot up to the other; place the sole of your left foot outside his right ankle, when his feet are apart.

Then at the moment he starts to bring his right foot up to his left, sweep his foot swiftly to your right, and lift him up with your hands.

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SECOND ANKLE THROW.

In the chapter on balance I have already mentioned the difficulty that human beings experience in walking sideways, and we now come to a throw solely designed to be used when moving in a sideways direction. This particular movement may be seen when the military command, "Dress" or "Dress up" is given, it being necessary for men standing shoulder to shoulder to close up if too far apart (or to get into line).

It consists of a step to the left (if moving to the left) with the left foot, the right being brought up to it.

Now in the practice of Ju-jutsu, when it becomes necessary to move sideways, this step is often made at varying speeds, sometimes slowly, and sometimes quickly.

If your opponent makes this step, and you desire to utilise this throw, you must time your leg stroke at his ankle just at the moment he is bringing one leg up to the other, as in illustration *a*, and instead of allowing it to be placed solidly on the ground next to the other, continue the stroke, and literally sweep him off his legs, as in illustration *b*. In order to accomplish this, however, it is necessary to use your hands.

These should take as much of the weight off his feet as possible, and so render the sweeping movement very much easier.



Second Ankle Throw.

THROWS.

It may seem almost incredible that a man can be apparently lifted clean off his feet in this manner, but the reason is simple enough. The throw is made in the direction of progression, his legs are forced in the direction of their movement, and his body is lifted at the moment he is jumping.

It is therefore the combination of assisted movements which produces such unexpected results.

The student must give particular attention to the timing of the leg stroke, for if this is incorrectly judged, the stroke itself will be of no avail, and no amount of the lifting movement will compensate the error.

The photographs of this throw very clearly show the "Breakfall" method in application, my arm being very plainly seen on the ground after the blow, *before* my body arrives there.

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THIRD ANKLE THROW.

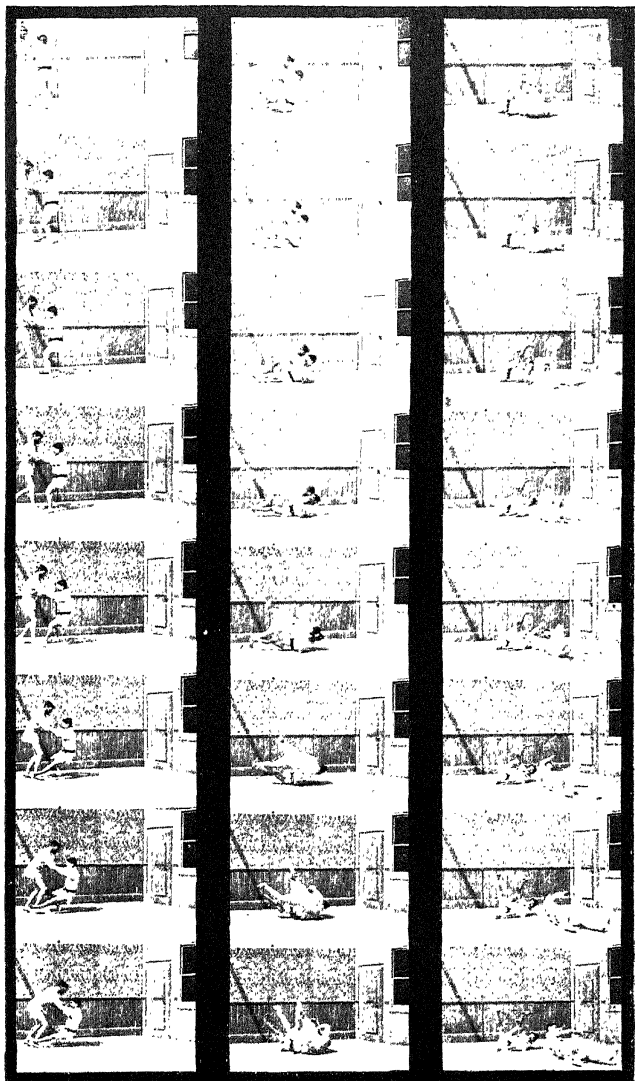
OR

ANKLE ROLL.

(*Yoko-Sutemi*, side-give-one's-self-up or sacrifice one's self).

Hold opponent by collar and sleeve in the usual manner, then when walking backwards take a step to the right with the right foot and sit down quickly close to the heel of your right foot.

While in the act of sitting, place the sole of your left against opponent's right ankle as it comes forward, and pull smartly with your left hand on opponent's sleeve.



The Third Ankle Throw or Ankle Roll.

Photo by L. Gaumont et Cie.



The Third Ankle Throw or Ankle Roll.

THROWS.

ANKLE ROLL.

As I have already stated that many of the tricks and throws in Ju-jutsu are dangerous, I would like to again remind students, particularly those who are unable to secure the assistance of an expert to coach them in their preliminary attempts, that it is advisable to use the utmost care when practising with a friend, even at the risk of being considered a little over-cautious.

I should like to repeat, in order that the pupil may avoid unnecessary risks, that such throws as the one I am now describing should be done very slowly and deliberately, for the first few times, or a damaged shoulder or collar-bone may very easily result.

At the same time I may say that if the "Ha-uchi," or method of "Breaking Fall" has been well learned, there need be little fear of hurting oneself.

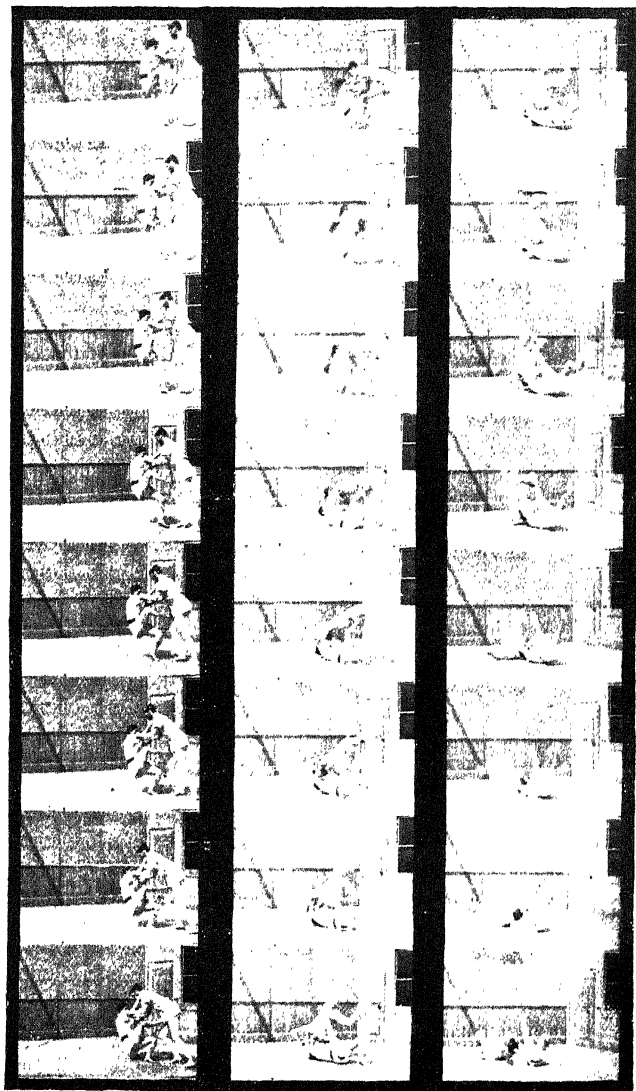
In the preliminary description of this throw I have again started with the usual hold. This, as in most other throws, may be reversed, and the throw made in equally good style. In the ordinary practice or contest it should be made on either side as may be expedient, or as the chance occurs.

When the side step is made, which enables one to assume the sitting position, just clear of the opponent's line of progression, the pull on opponent's sleeve or collar, as the case may be, begins; and this naturally induces him to bring forward the leg that is to the rear.

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He would do this in the ordinary way, as he is walking forward, but if by any chance he should hesitate, the pull will help him to make up his mind, as it were, and will prevent a sudden halt, which would be fatal to the throw at this juncture.

And now, if the timing of the side step has been correct—as in the illustration—there should be no difficulty in catching your opponent's right leg at the ankle, with the sole of your own left foot. The force of the fall will be governed, first by the attraction of gravity, secondly by tension, or the amount of pull on his sleeve, and thirdly in ratio to the rate of his progression at the time it was made. The word *Sutemi* conveys the exact meaning of this throw, since it may be literally translated “to sacrifice oneself,” or “to throw oneself away,” to which I may add in this case, “in order to gain an advantage.” It is a most useful throw, and one which plainly demonstrates the simple strategy on which the whole fabric of Ju-jutsu is built up.



The Stomach Throw.

Photo by L. Gu. et al

THROWS.

STOMACH THROW.

(*Sutemi*, give one's self up or sacrifice one's self.)

Hold opponent in the usual manner, and when walking backwards or when opponent is stooping forward, quickly raise your foot, well bending the leg, to the middle of his stomach.

At the same time sit down quickly and continue the progress of your opponent's body by straightening your leg as soon as you feel his weight well balanced on it.

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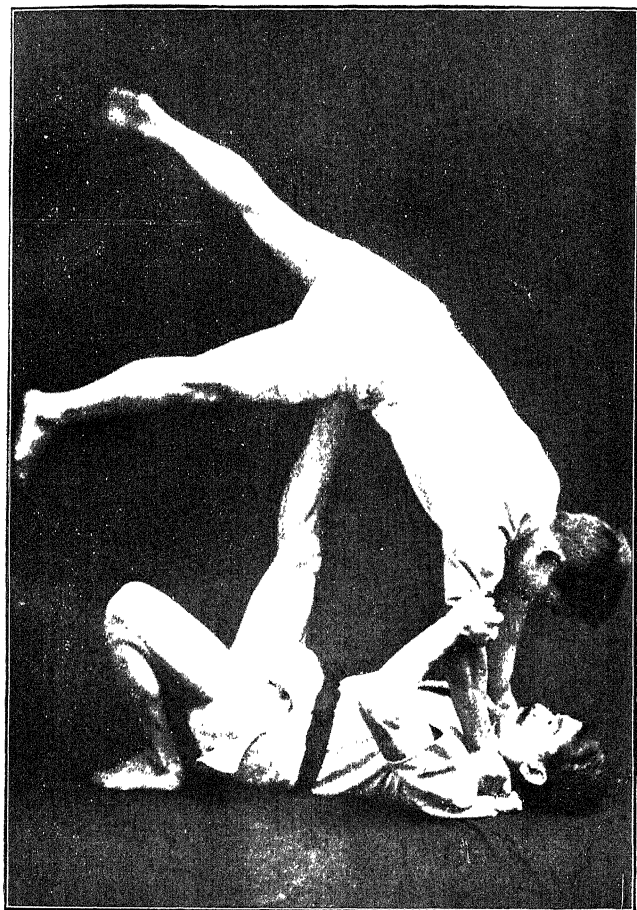
THE STOMACH THROW.

This is another throw that should be practised very carefully, and as a further warning, I feel it my duty to repeat that too much care cannot be exercised till the trick or throw is *thoroughly* mastered.

It is one of the most effective and most showy throws in Ju-jutsu, and is comparatively easy to learn.

If, when practising, your opponent assumes the attitude so generally noticed in various other forms of wrestling—leaning forward at a dangerous angle as far as his body balance is concerned, you should have no difficulty in seizing the opportunity. Slip on to your back quickly, as you raise your foot to his middle—*getting well under him*. Pull on his sleeve and collar, and straighten your leg when he is fairly balanced, but not till then, when he will be sent flying over your head clear on to his back, and unless these movements are done very carefully, or your opponent is well versed in “Breaking Fall,” he will probably come down with such a bump as to shake him up very thoroughly. By all means, therefore, let your opponent down lightly, by giving him some measure of support with your hands as he turns in the air, that he may treat you likewise when it comes to your own turn.

The main safeguard against this throw is to keep erect at all times, when practising, and if an attempt should be made on you by your opponent, a quick body turn, or swing



The Stomach Throw.

THROWS.

with the hips, will cause his foot to slip harmlessly to one side, whereby he will miss the fulcrum that would otherwise enable him to lever you over his head.

It is in such movements as this that the practical utility of the loose hips come in, as the man with a stiffened body would find it extremely difficult to make the necessary twist with sufficient speed to avert a clever and sudden attack.

In the photographs illustrating this throw my pupil may be plainly observed breaking his fall with both hands and feet, but where possible I would suggest that the method referred to in the chapter on "Ha-uchi" or "Breaking-Fall," should be adopted.

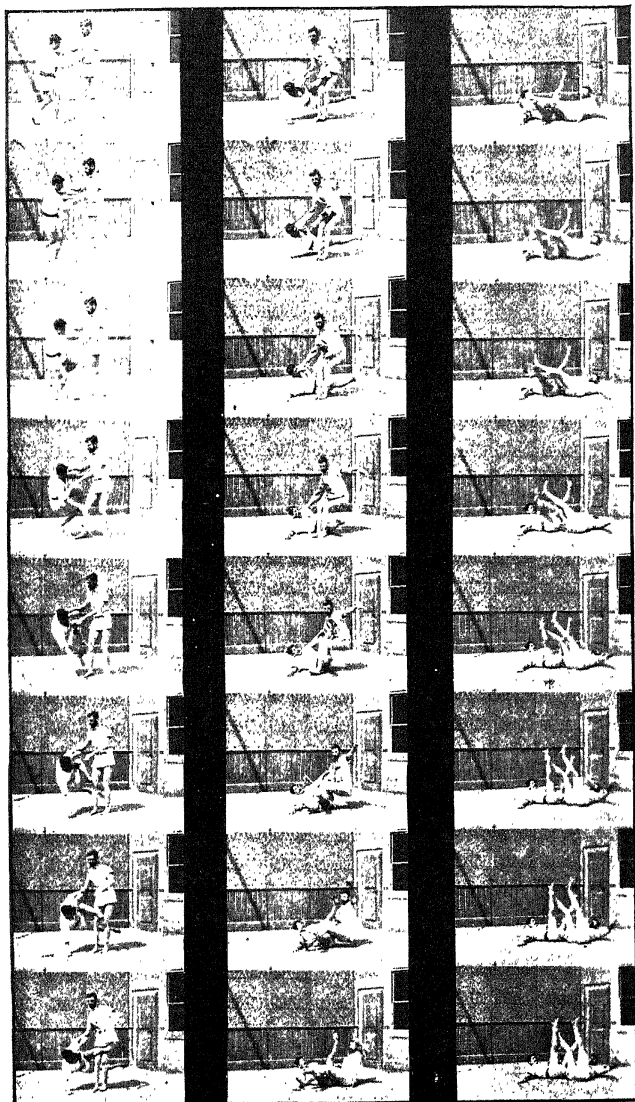
I refer to the third method, which consists of a forward roll and hip twist before the turn is complete, so that if the twist is made to the left, the left arm and the outside of the left leg and the sole of the right foot, which is brought in front of the left by crossing the legs, beat the mat simultaneously.

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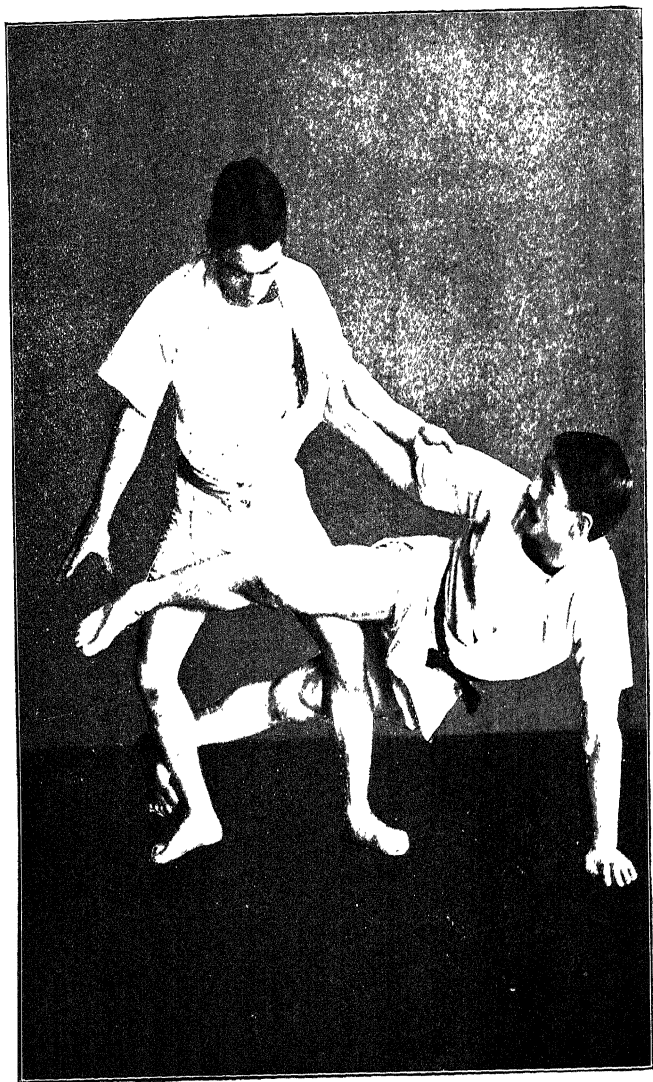
THE SCISSORS.

(Kugi-nuki, lit., pincers).

Hold opponent by sleeve with left hand (the other hand need not necessarily have hold), and as opponent walks backward, swing the left leg in front of his thighs and the right behind his hocks, with the right hand resting on the ground. Retain hold with left hand on his sleeve, press backwards with your left leg, keeping the right leg rigid, pressing forwards against his hocks.



The Scissors.



The "Scissors"

THROWS.

THE SCISSORS.

To attain the necessary position to effect this throw may appear very difficult at first, but by practising it several times quite slowly it will soon be found a simple matter to jump into position. The timing of the chance requires careful noting, as it is very important.

By this I mean that the jump to position should be made, as is very clearly shown in the illustration, just as your opponent's weight is evenly supported on both his legs, the one nearest to your attack being forward (i.e., his right).

The same opportunity may be caught when he is walking either backwards or forwards, and may be made from directly in front or rather more easily when you are nearer to one side (the one about to be attacked).

The reason for the fall is a very simple one, and will doubtless have already been noticed by the reader.

Your opponent's body is moving backwards, and his balance is in the act of being transferred to his left foot when you first deliver your attack. By the time you reach him, his forward (right) leg is about to be moved back to catch his balance, but this it is prevented from doing by your retaining right leg, so that with the however slight additional impulse the impact of your body has given him, the

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scissor-like pressure of your legs completes the disturbance of his balance in the original direction in which he was moving.

If he is coming forward, the only point of difference is that you disturb his balance in the direction opposite to which he is progressing, but this does not interfere with the effectiveness of the throw, though it may possibly appear to the beginner to be slightly more difficult than when he is moving backwards.

CHAPTER V.

LOCKS.

The following are a few of the many locks or holds by which the exponent of Ju-jutsu is able to reduce an opponent to submission.

They may be said to consist mainly of the application of leverage when an opponent is at an anatomical disadvantage.

The leverage is applied in such a manner that the portion of the anatomy attacked is liable to disablement. It is at this moment when the victim, in a friendly contest, feels the pressure becoming more than he can comfortably put up with, and at the same time one from which he cannot extricate himself, that he gives the signal of defeat. This should consist of one or two distinct taps or beats either on the ground, or on your own or opponents body, with your hand or foot, or both, as may be easiest.

I think it important to impress on all my readers that this signal should be as distinct as possible so that there can be no possible chance of its not being instantly recognised, as failure in this may result in a regrettable accident. Indeed, I have known of one case in which arms have been accidentally damaged for the simple reason that the wretched victim had actually forgotten what to do when defeated. This may sound incredible, and I should scarcely believe it myself had I not heard it from the victim's own lips.

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For the same reason the student who applies the lock should be most careful in putting on the pressure, as he is quite certain not to realise at first what a very slight strain is sufficient, if the positions are absolutely correct.

On no account should it be applied with a jerk, or damage to your opponent may easily result, and I may add that it is my earnest hope that none of those who take up the study of this fascinating game, may have the misfortune to be the victims of carelessness, or suffer through the negligence of others in this direction. It is I trust needless to add that failure to immediately grant release to the victim would be unsportsmanlike to the last degree, as at this point of the game trifling of any sort is quite inadmissible.

It is quite probable that the tyro will find it difficult to so manœuvre as to secure some of these holds, but he will learn much by trying to obtain them in a friendly bout, remembering always that quickness of movement and change of tactics are important factors to success.

I may say that I hope at some future time to be able to write an advanced treatise devoted particularly to "ground-work," in which I shall endeavour to make clear the (sometimes) rather complicated movements that are most useful and necessary during a struggle on the ground.

LOCKS.

THE ARM LOCK.

(*ude nata*, arm break).

Perhaps one of the best known locks in this country is that known as the arm lock, owing to the fact that it has been used so generally in contest work on the stage here.

It has the merit of being quite clear to the onlookers that an arm has been trapped, and at the same time, owing to the relative positions of the contestants, when the signal of defeat is given, the spectators are able to see it; there being very little chance of the victor's body obstructing the view, as is sometimes the case with other locks.

The first chance for applying it occurs just after you have thrown your man by, say, the ankle throw, when you retain hold of your opponent's sleeve, keeping his body a little off the ground on the near side.

That is to say—we will suppose that I have thrown my assistant with my left foot against his right ankle—I have retained my hold of his right sleeve (having released my hold afterwards on the completion of the position, when there was no further occasion for retaining it), and caught his right wrist, with my thumb crossing his, with my right hand; and thrown my left leg across his neck, while my right leg is tucked close up under his armpit in the manner

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shown, or may be, across his chest (a very excellent and strong position). The position itself is fairly simple. And now for the important points.

The victim's arm I hold securely nipped by my thighs with my left leg across his neck, then, keeping his thumb up, I press his right hand slowly down towards my chest, and, if necessary, slightly raise my hips from the ground to increase the pressure, at the same time straightening my left leg as far as may be necessary.

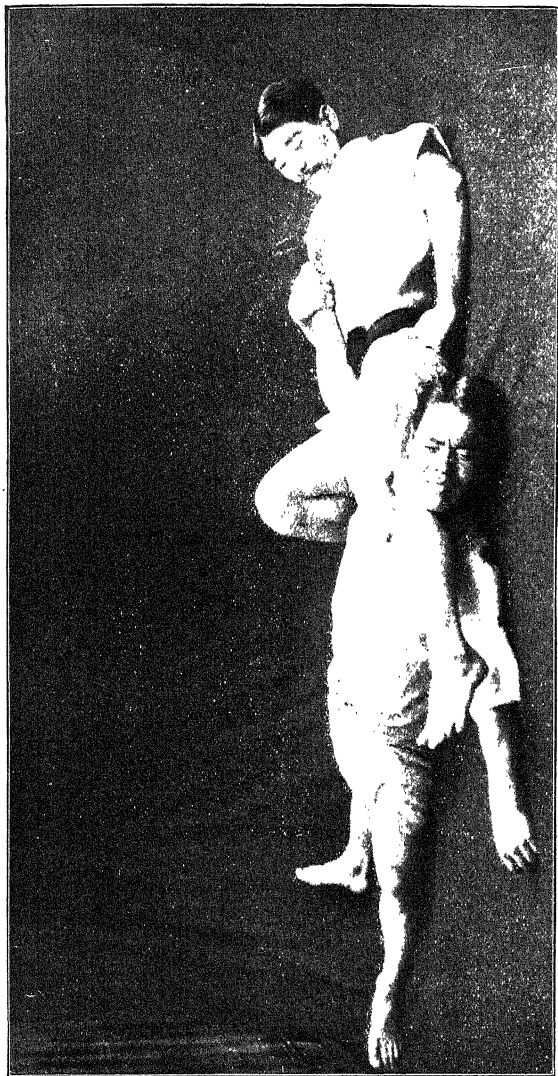
The strain is on the victim's elbow joint, and a very trifling amount of it is quite sufficient to compel submission.

Great care should be taken when getting into the position not to handle his arm roughly. By that I mean *don't* start by gripping it tightly into your chest, and keeping it thus throughout the movement, till you are on your back, or you may damage it before you are aware, but you may, and in fact should, get your legs into position as rapidly as possible so as to secure a good hold with them above his elbow joint, when the leverage on the arm may be applied at your leisure.

It is just as well, perhaps, to again sound a warning note to the man in the lock who may be inclined to think that he can escape easily.

If the position is once assumed, and the pressure on the arm attacked already started, extreme care should be used if any struggling to escape is attempted, as it is more than likely that in making it, the victim will damage his own arm.

At this point it is *too late* to struggle, and the contestant will be well advised if he gracefully gives in, and profiting by the experience gained uses it in future practice as opportunity offers.



The Arm Lock.

LOCKS.

To further demonstrate how the arm lock is applied during a struggle on the ground I here show a very usual method, the chances for which obtain almost invariably, if your opponent has not studied Ju-jutsu.

It will be seen that I am astride my pupil's body, a very strong and useful position, and one to be striven for during a struggle on this account.

It will be readily understood that the under man will naturally do something to protect himself, or to try and throw his assailant off, and to do so will probably try to push him away with outstretched arm, or may try and catch him by the collar (as here shown).

Now is the time to act; my pupil's right hand is on my collar, so I bring my right foot up to assist the swing of my body to my left, as I catch his arm securely with both my hands. Then I bring my left leg rapidly round, till it clips his arm and comes down across his neck, when I roll over to the final position on my back, and put on the pressure till I hear or feel the signal.

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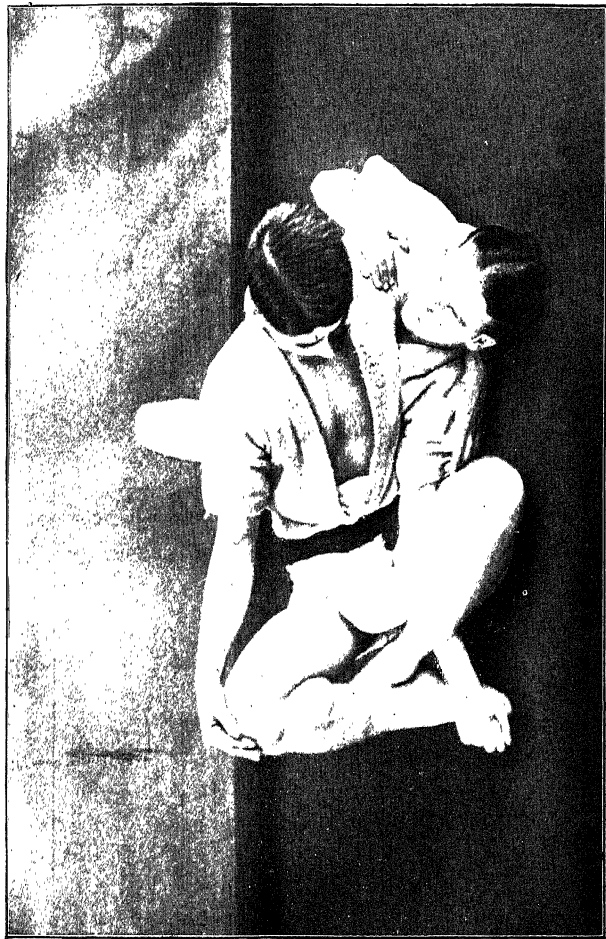
THE SECOND ARM LOCK.

This arm lock as shown in the photograph, is about as complete a "tie-up" as one could wish to have. My pupil is in a particularly helpless position, and any one caught in a similar hold soon realises that an attempt to struggle would only be liable to result in injury to himself.

To secure it I first assumed a sitting posture beside my pupil, with my left arm round his neck, and my left leg under his left arm close into his body, my right leg being simply extended to assist, if necessary, in maintaining my equilibrium.

In trying to get away, the left arm of the victim is brought into play, probably at my neck, collar, or sleeve, or even against my legs, so that almost at any moment it is possible for me to catch his left wrist with my right hand and press his extended arm down and across my left thigh, the palm of his hand being kept up. As soon as it reaches this point it is quite an easy matter to get my left heel over his wrist; and to make the hold quite secure, my right leg is drawn up as shown in the photograph, in such a manner as to prevent his arm slipping beyond my retaining heel, or my heel from slipping beyond his hand.

To cause submission I only have to raise my left hip slightly when the tension at his elbow joint becomes such that the signal is soon given.



Second Arm Lock,

LOCKS.

A careful study of the photograph should enable anyone to get the position quite correctly, and once having done so, there should be no difficulty in repeating it in a friendly contest.

Care should be taken when pressing the victim's arm down across the thigh, and when getting the heel over his wrist, as it requires very slight pressure indeed, when his arm is once extended, to do serious damage.

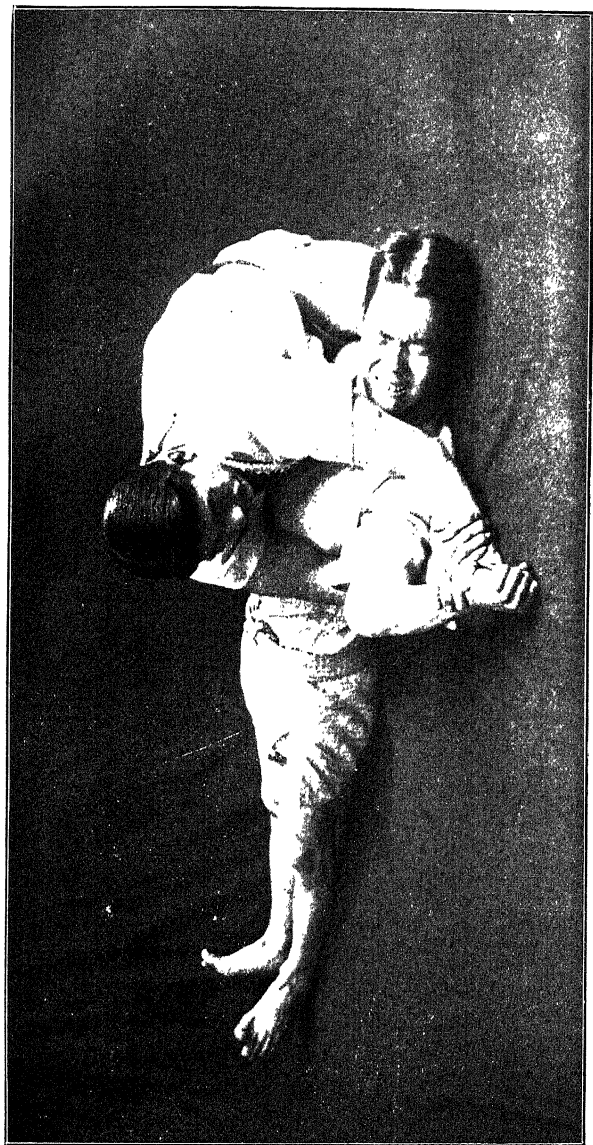
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THE THIRD ARM LOCK.

Having shown arm locks from the prone and sitting positions, I now give one that may be applied when kneeling.

Suppose that you have been trying unsuccessfully to secure the second arm lock, and that your opponent's struggles assist you to your knees, you will probably find, if you are still trying to hold him down, that your body is leaning across his. You should then catch his left wrist with your left hand (so that your little finger is nearest to his hand) and press it down towards the ground; next bring your right hand, as I have brought mine in the photograph, under your opponent's upper arm so that you can catch your own left wrist with your right hand. Having once secured the grip, start levering up with your right arm so as to bring your opponent's elbow in a forward and upward direction.

If he chances to be very supple in the joints, it may be necessary to continue the leverage until his elbow is brought almost up to his ear, before he feels any discomfort, but in the ordinary way most people cannot stand very much of it before their shoulders begin to warn them that the strain is getting dangerous, and they are only too glad to be relieved by giving the signal in the usual way.



Third Lock

LOCKS.

THE LEG LOCK.

(*Ashi nata*, leg break).

The leg hold, or lock, shown in this illustration, may be applied both in a standing as well as in a prone position, and in several different ways as regards the relative positions of the combatants; but in effect they are precisely similar, the vulnerable point being the same.

In this case it is not a joint that is attacked, but the lower point of the calf muscle.

The following is the method of procedure. I have first had hold of my pupil's left ankle, while I was standing up, he being on his back, then I have tucked it well up under my left arm, so that his instep is against my arm pit; my left forearm, with the sharp edge of the bone upwards, against the lower extremity of his calf. Now, I assume a sitting posture, throwing my left leg inside his left leg and over his right, before actually reaching the ground, and gripping his left thigh between mine, thus holding him securely.

Then my right leg is rapidly extended on the outside of his left leg and across his body, to assist in maintaining his leg in a suitable position for the pressure.

This is applied as I straighten my legs (which prevent him from rising) by bending my body back, and so raising

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my left forearm against the lower point of his calf, as already indicated.

My right hand grasps my left hand and keeps my left forearm rigid while the pressure gradually increases as my body bends backwards, till the signal is given.

Opportunities for this hold frequently occur in practice, as the student will find from experience, and it may be applied practically in direct sequence to the Scissors throw.



The rock.

LOCKS.

THE NECK HOLD, OR LOCK.

1st position.

This hold or lock is perhaps one of the most popular in the whole range comprising this section of Ju-jutsu practice, and I should think runs the Arm lock very close for first place.

The main reason for this is no doubt on account of its complete effectiveness.

It may be said to somewhat resemble the knock-out blow in English boxing in that a man may be very easily rendered unconscious, but in my opinion, is infinitely more humane, I might almost say, artistic.

Humane, because there is no possible chance of a broken jaw or ribs, or indeed, any material damage of that kind. Artistic, because the victim suffers nothing, or at the most, very trifling discomfort, before (if he so chooses, by purposely refraining to give the signal that he appreciates his inability to proceed) being wafted off to the land of dreams. There is no smashing blow and a victim involuntarily unconscious; there is always time—ample time—not only for the full recognition of the seriousness of the position, but also to signify ones knowledge and appreciation of that fact by giving the usual signal.

THE TEXT-BOOK OF JU-JUTSU.

What more complete finale to either a friendly contest or a serious bout could there be than this?

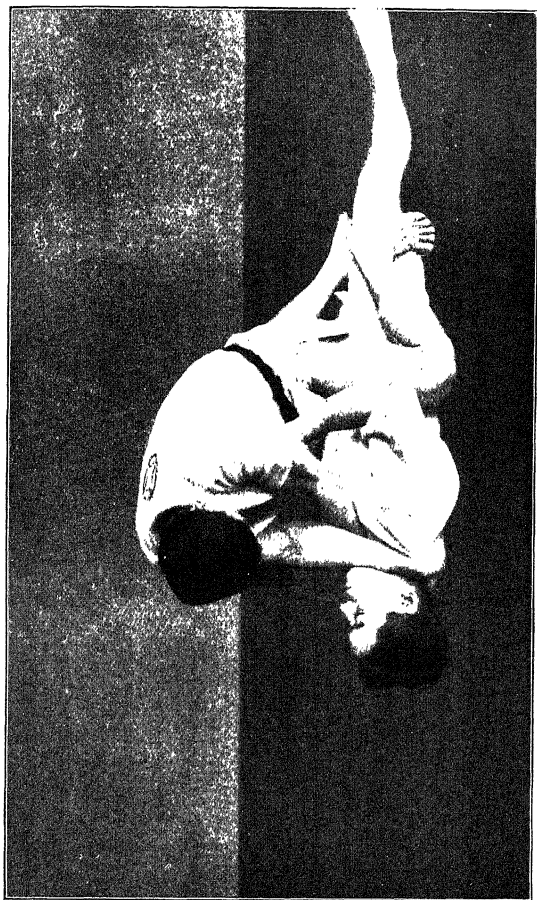
For my part in stage contest work, I only use it occasionally as a change, but feeling sometimes that my audience are not quite educated up to it, I generally use the Arm lock, which strikes me always as being particularly clear and most easily understood by those who have but a very trifling, or even no knowledge, of the game at all.

Before proceeding to describe the hold, I should like to disabuse the minds of those who may imagine, perhaps very naturally, that it is a "strangle" hold, as it is so often, and like a good many other points connected with Ju-jutsu, so erroneously called.

It is in no sense a "strangle" (though it may be made so) as the victim's wind pipe is not necessarily interfered with, and I think this will be readily understood by all who will carefully read through the method of procedure.

In the first place it will be noted from the illustration that I am above my assistant, kneeling on my right knee (practically squatting on my right heel) on the left side of his body, my left leg is thrown over his body, and my left foot flat on the ground close in to the ribs.

With my right hand I have caught his collar well round on the right side of his neck, my left having been slipped under my right arm to a similar position on the left side of his neck. I am now in a position to begin the pressure. This is done by giving the wrists a twist so that the palms of the hands are turned in an upward direction, while the bones of the hand from the first finger knuckle to the wrist (if the hold has been caught deep enough) press against either side of the victim's neck at a point below the ears. The arms are then bent, and by a cross pull, as our bodies



The Neck Hold or Lock.
(*First Position.*)

LOCKS.

draw closer together, the pressure is increased. In what may be called the upper position (here described) I have the weight of my body to assist my arms in their scissors-like action on the throat, should it happen to be necessary.

In regard to the position I have taken at the start, I should like to mention that it is a very strong one, for it is favourable if you wish to retain the upper position, balance being comparatively easily adjusted during the victim's struggles. The loss of the upper position is, however, not necessarily fatal to the finish of the hold, as it may be, and is frequently used, from underneath. (See following illustration).

Another position frequently taken for this hold is when you are astride or kneeling across your opponent, this may be easily changed to that already described or *vice versa*.

If your opponent is able to roll you over from this position when both your hands are holding his collar, keep your knees close in to his sides and lock them round his waist, retaining in this manner your relative positions without loosing your grip on his collar, steadily increasing the pressure. If the correct hold has been taken in the first instance and carefully maintained it is difficult for even an expert to escape.

THE TEXT-BOOK OF JU-JUTSU.

THE NECK HOLD OR LOCK (FROM UNDERNEATH).

2nd Position.

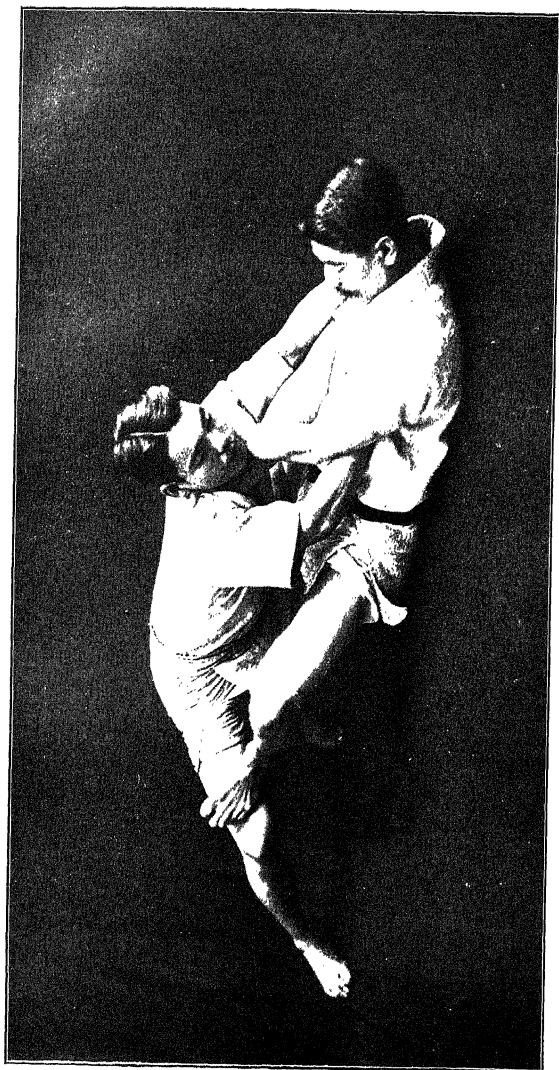
Contrary to the styles of wrestling in vogue in this and other European countries, in which a combatant is practically vanquished as soon as he is on his back. In Ju-jutsu this may often be a very strong position, from which it is easily possible to "finish" an adversary by one of the locks that are applicable in such a case.

The Neck lock is one of these, and the most favourable position is plainly shown in the photograph.

In the first place, my legs are round my assistant's waist, my right hand is holding his left sleeve, and my left hand his jacket collar on his left side.

The position of my left hand is important.

I get it well round almost to the back of his neck at the start, then, with as rapid a movement as possible, I bring my right hand under my left arm (slipping it under will generally be found much easier than over), and catch his collar on the right side of his neck as far behind as I can. When my hold is once secured I bring my feet on to his thighs, and as I straighten my legs slightly to prevent him from rising to his feet, I pull him down towards me, twisting my wrists just sufficiently to bring the upper edge or bone of my forearms against the sides of his neck, exerting



The Neck Hold or "Lock" from underneath
(*Second position*).

LOCKS.

the while, a scissor-like action with my arms as the space between my elbows increases, and his chest gets nearer to mine.

If the pressure has been properly applied at the right spot—this should be at a point in the neck just below the ear—and with the hard bone of the wrist, just at the base of the thumb, the victim, though not suffering pain to any extent, may be rendered helpless or even unconscious in precisely the same manner as previously described.

His endeavours to escape are generally in the direction of getting on to his feet, or over the retaining legs that are either against his thighs, as in the illustration, or round his waist. These attempts must be frustrated, for if he is once free from the grip of your legs he is able to render the hold on his neck quite ineffective, by swinging his body round towards his opponent's arm that is undermost below his chin, unwinding himself so to speak from the grip. In the case of the illustration this would be to my right, or my assistant's left side.

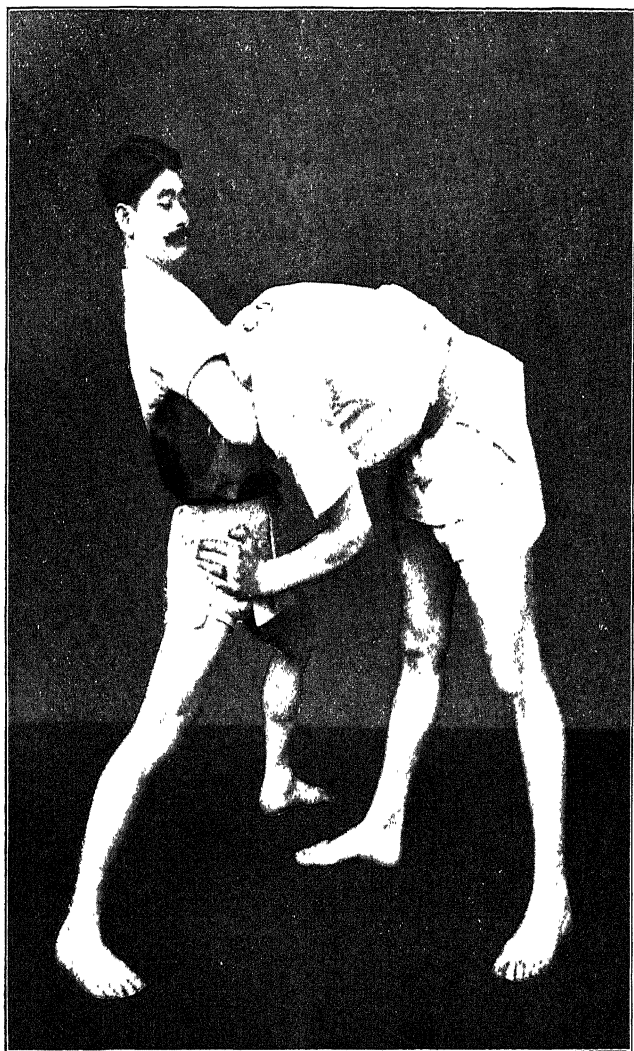
THE TEXT-BOOK OF JU-JUTSU.

THE SECOND NECK HOLD.

It is often the case during a contest after a throw, or perhaps an attempt at one, that the contestants become separated, when the one regaining his feet, or recovering his lost balance, as the case may be, must always be most careful how he does so, and it is to show the student how particularly necessary it is *not* to get up with the head bent down or looking at the ground, but keeping an ever-watchful eye on his opponent, that I now show the manner in which he would most likely be caught should he fail to bear this little bit of advice in mind.

The photograph shows the relative positions very much better than any words of mine could describe them, and it is only necessary to give some little explanation of the actual hold to enable anyone to test its effectiveness for himself.

I have caught my pupil round the neck with my right arm, just as he helped himself from his knees on to his feet, in what I should think would be the most ordinary manner (from "all fours"), namely, first bringing one foot up to the ground, then pushing up with the hands and getting on to the other foot, or bringing it up to the assistance of the first. During this movement the body has been bent forward the whole time, and it was just before he straightened his body that I caught him with my right arm.



The Second Neck Hold.

LOCKS.

My forearm is brought close up under his chin so that the upper edge or sharp bone of the forearm is under his throat.

My left hand catches my right, which is now closed (with the thumb uppermost) and by pressing upwards assists it in retaining the hold.

When it is necessary to increase the pressure, the back is slightly hollowed, and the shoulders gradually thrown back, precisely as shown in the photograph, where I have just started the strain.

If in his struggles to free himself, the victim brings you to the ground, you should make sure of wrapping your legs round his body at his waist, when your position is even stronger than before.

The body held with your legs will prevent him from moving in the direction of the strain, which in relation to your body, is upwards, and it must be a strong neck indeed that can stand much of this.

THE TEXT-BOOK OF JU-JUTSU.

THE THIRD NECK HOLD (FROM BEHIND).

Having given an illustration of what may occur if an eye is not kept on an opponent, I have thought it advisable to show the danger of turning one's back during a contest either when standing or struggling on the ground.

In the first photograph I show the hold in its simplest form, and the student who has studied the previous one, will at once see that it is practically the same in effect, though the positions differ somewhat.

It will be as well if he bears this in mind, as it will help him to remember a little point that he might otherwise forget.

It will be seen that my right arm encircles my pupil's neck, and though from a different position to the one previously described, the adjustment of the forearm is precisely the same, the upper edge or bone of the forearm pressing close in to the throat.

In the same manner, my left hand supports my right, assisting to maintain the position.

The tighter I draw my forearm in across my pupil's throat, the more discomfort he feels, but to give full effect to the hold, it is necessary to press my shoulder forward against the back of his head.

This latter movement is of great importance, and resembles the throwing back of my shoulders in the last hold,



LOCKS.

when the pressure on the back of the head is developed at the lower end of the back of my shoulder or armpit.

In the case of a very strong opponent who might catch my arm strongly in the manner shown by my pupil in the photograph, the pressure on the neck might be somewhat diminished, but this would not prevent the full effect of the pressure from my shoulder.

The angle of my pupil's body to the ground is particularly suitable; if he were more upright the difficulty of pressing against the back of his head with my shoulder would be increased, and I should probably change my hold to his collar with either my left or right hand, whichever was most convenient (as shown in the illustration b).

THE TEXT-BOOK OF JU-JUTSU.

b

In this photograph I have his right arm secured by my right arm and right knee, while my grip on his coat collar, on the right side of his neck, with my left hand, enables me to press my shoulder forward against the back of his head, and by the drawing back of my elbow, which helps my shoulder pressure, I increase the strain on his neck.

At the least tension now the hand that has caught my arm is quickly released and a couple of taps on my forearm immediately apprise me of the fact that—it is enough.



Third Neck Hold "B."



Third Neck Hold "C."

LOCKS.

c

Another picture shows a combination hold, which includes the neck hold just described.

Here, I have my pupil by this neck hold with my left arm, and squatting on my left heel, I have brought my right foot forward, so that my knee is about on a level with his shoulder.

I have caught his right wrist and drawn his right arm across my shin. I have now only to increase the strain, by pressing forward with my knee, or by bracing the knee and pulling back with my right hand to make him realise that his arm is in danger.

If I add to this the forward pressure of my left shoulder, and the pull back against his throat with my left hand, the signal is given in a hurry, when immediate release promptly follows and no damage is done.

CHAPTER VI.

Sada Kazu Uyenishi.

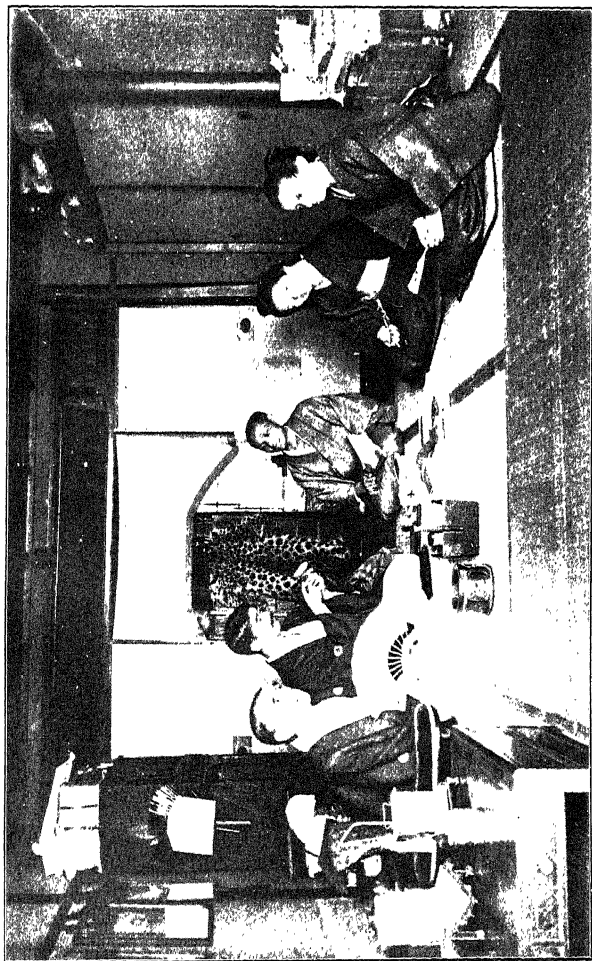
A WORD PORTRAIT

BY

The Editor of "Health and Strength."

A quiet, bright, unassuming little man is the Ju-jutsu World's champion. It is difficult to realise that this courteous, refined little gentleman, with gold-rimmed spectacles, is capable of overcoming the strongest man who can be brought against him, and that not even the prospect of a serious contest with the toughest and most ferocious rough would in any way disturb his serenity.

Owing to his having devoted most of the time during which he has lived in this country to the teaching of Ju-jutsu, his name is perhaps not at present so familiar to the "man in the street," as are those of other Japanese experts, who, although they have not been in this country so long as he, have yet attained to a greater public prominence by means of their stage performances.



S. K. Uyenishi at Home in Osaka.

A WORD PICTURE.

Tommy Atkins, however, knows him well. For the little Professor has devoted no small portion of his time to the instruction of the Headquarters Gymnastic Staff at Aldershot, and it can safely be asserted that his labours both there and at Shorncliffe Camp have made no slight impression on the mental as well as on the physical condition of the British soldier.

For one of the chief merits of Ju-jutsu is that it makes its votaries think. As the Professor himself says, "No-one can ever know *all* about Ju-jutsu" any more than any human being will ever solve all Nature's mysteries.

Nobody really knows when Ju-jutsu was first practised; all that we do know is that it has been most assiduously practised for many long centuries by enthusiastic, pains-taking men who have ever been conscious that it could be improved, and that even though it might seem perfect, yet it was still possible to introduce additional perfections.

It is, I believe, an open secret that there is an inner circle of adepts at Ju-jutsu who are acquainted with moves, tricks, and locks, which are never taught to those without the pale.

The members of this inner circle are not necessarily the most expert practitioners, or rather it would be perhaps better to say that a Ju-jutsuan does not win his way to a knowledge of these secrets by the display of exceptional skill alone. He qualifies rather by evidence of a high moral character, such as will satisfy the Brahmins of the Craft that he will at no time be tempted to make an improper use of the secret knowledge entrusted to him nor will be liable to communicate it to anybody else who shall not have equally satisfied him, which is no doubt the chief reason why no one ever hears any allusion to this higher knowledge either from Uyenishi or from any other member of the sacred caste.

THE TEXT-BOOK OF JU-JUTSU.

It must not therefore be imagined that Ju-jutsu is a science which no European can ever hope to learn, or to practice expertly. On the contrary, as this book shows, its study is really wonderfully easy and simple. Unlike European methods of wrestling, the student has no need of any special physical equipment to achieve distinction as an exponent. Anyone of Uyenishi's pupils, even including those who have enjoyed but a few months' tuition, would be capable of more than holding their own against some of the very best and most experienced wrestlers who have won laurels under European codes. A striking instance of this it will be remembered is quoted by the Professor himself, and yet there is nothing magical or mysterious about Ju-jutsu. As the reader will have gathered, its great merit lies in the practical application of the knowledge acquired by a reasoning study of the human anatomy.

It must of course be admitted that the Professor is an ideal instructor. Simple, clear, painstaking, and enthusiastic. A teacher who loves teaching and who is in love with the subject which he teaches. A gentleman by instinct and not only a Japanese gentleman (using that much abused word in its best sense) but one who has naturally conformed to the manners and usages peculiar to the most polished English gentleman. A true sportsman, of course—all practitioners of Ju-Jutsu must perforce deserve that title—he might indeed be styled the *beau-ideal* of one. But then he comes of good sporting stock. His father, Kichiŋe Uyenishi, was a famous athlete in his day, gaining a widespread fame not only as a fencer but as a swimmer, wrestler, and horseman, and being specially noted for his great feats of strength. In contradistinction to his son, Sada Kazu, who as many of my readers are aware, is not particularly formidable for his bulk,

A WORD PICTURE.

Kichibe stood over 6 feet in height and weighed 24 kwan (about 14 stone). It was perhaps natural that young Uyenishi, coming of such stock, took as naturally to athletics as a young duck takes to water.

Following in his father's footsteps he first won distinction by his skill at *Ken-jutsu*, at which he is very expert indeed. It was not indeed until he was entering on his military service that, by the advice of his father, he took up the study of *Ju-jutsu* in the schools of Osaka, which town has perhaps turned out more champions than any other.

He is also very skilled at the two popular forms of contest known as *Roku-shaku-bo* and *Han-bo*, which closely resemble our quarter-staff and single stick play, the first being contested with poles 6 feet in length and the latter with a stick measuring only 3 feet.

He is also a remarkably expert swimmer, and probably, were he to devote more time to that form of exercise, would considerably astonish some of the present record-holders. Only a few months ago he was the means of rescuing a man from drowning in the river Lagan, at Belfast, under great difficulties. Uyenishi was passing over Queen's Bridge, when he heard a shout from the river, a man having fallen out of a boat. Throwing off his coat and spectacles he dived in, and was just in time to reach the drowning man, who was at his last gasp, having indeed completely lost consciousness before he was safely landed, when his rescuer brought him round by means of the Japanese method of artificial respiration.

With regard to his skill in the exercise of his own particular art, I need only refer those of my readers who have been fortunate enough to see him perform on the stage, where he is better known as Raku. There he is always willing and

THE TEXT-BOOK OF JU-JUTSU.

anxious to meet any opponent, irrespective of weight, who cares to accept his challenge, and he bars no one. Several very formidable opponents have tried their luck against him, including Peter Gotz, Lauritz Neilsen, Charles Laurie, Bartolletti, Charles Wilson, Serjeant Judge, and Sheki, one of his own countrymen. I have been fortunate enough to witness many of these encounters, and have never known him fail to polish off any six antagonists well within the space of 15 minutes. In fact I once saw him account for 5 men within 10 minutes, including the necessary waits between the separate bouts. And this mind you, following on a lengthy and fairly exhausting display of the tricks and resources of Ju-jutsu.

For the benefit of those who are interested in personal details, I may mention that he was born at Osaka on the 22nd day of the 12th month of the 13th year of *Meiji* (corresponding with our year 1880) so that he is now nearly 26 years of age, and that his measurements, etc., are as follows:—

Height	...	...	5 feet 5 inches.
Weight	...	...	9 stone 2 lbs.
		Normal	Expanded
		in.	or flexed.
		in.	in.
Neck	....	... 15	
Chest	....	... 34	37½
Waist	....	... 28	
Thigh	.	... 20	
Calf	....	... 14	14½
Upper Arm	...	... 12½	14
Forearm	...	... 10¾	11½
Wrist	....	... 7	

A WORD PICTURE.

These measurements have an especial interest as showing the *all-round* nature of the development secured by the practice of Ju-jutsu. Indeed, after no little experience of muscular development generally, I must confess to having been astounded at the extraordinary change which occurs when Uyenishi flexes his triceps and calf muscles.

I would refer the reader to one of the photographs which illustrate the various neck locks in this volume, which shows in a striking manner the extraordinary calf-muscle development.

Many of you are doubtless aware that the present text-book was some considerable time in preparation, but you will understand of course that the Professor found no little difficulty in setting forth his instructions as clearly as he wished. It has always been a point of honour with him to turn out his pupils as fully equipped and finished as they could possibly be, and it may be said that he has never failed to accomplish this, when he has been able to bestow on them his own personal instruction and supervision. It was natural, therefore, that he should be anxious that the infinitely larger number of pupils whom he could not know personally, yet whom he might have the privilege of instructing by means of this text-book should be equally well grounded. He wished to avoid anything unnecessary, and yet to omit nothing that was of importance. He desired also that the instructions should be most clear and concise so as not to admit of any misconception, and in order that this object might be satisfactorily attained he had to surmount many difficulties occasioned by his comparatively slight acquaintance with our language.

That he has fully succeeded in this ambition, I think I may confidently leave this volume to prove.

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